

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
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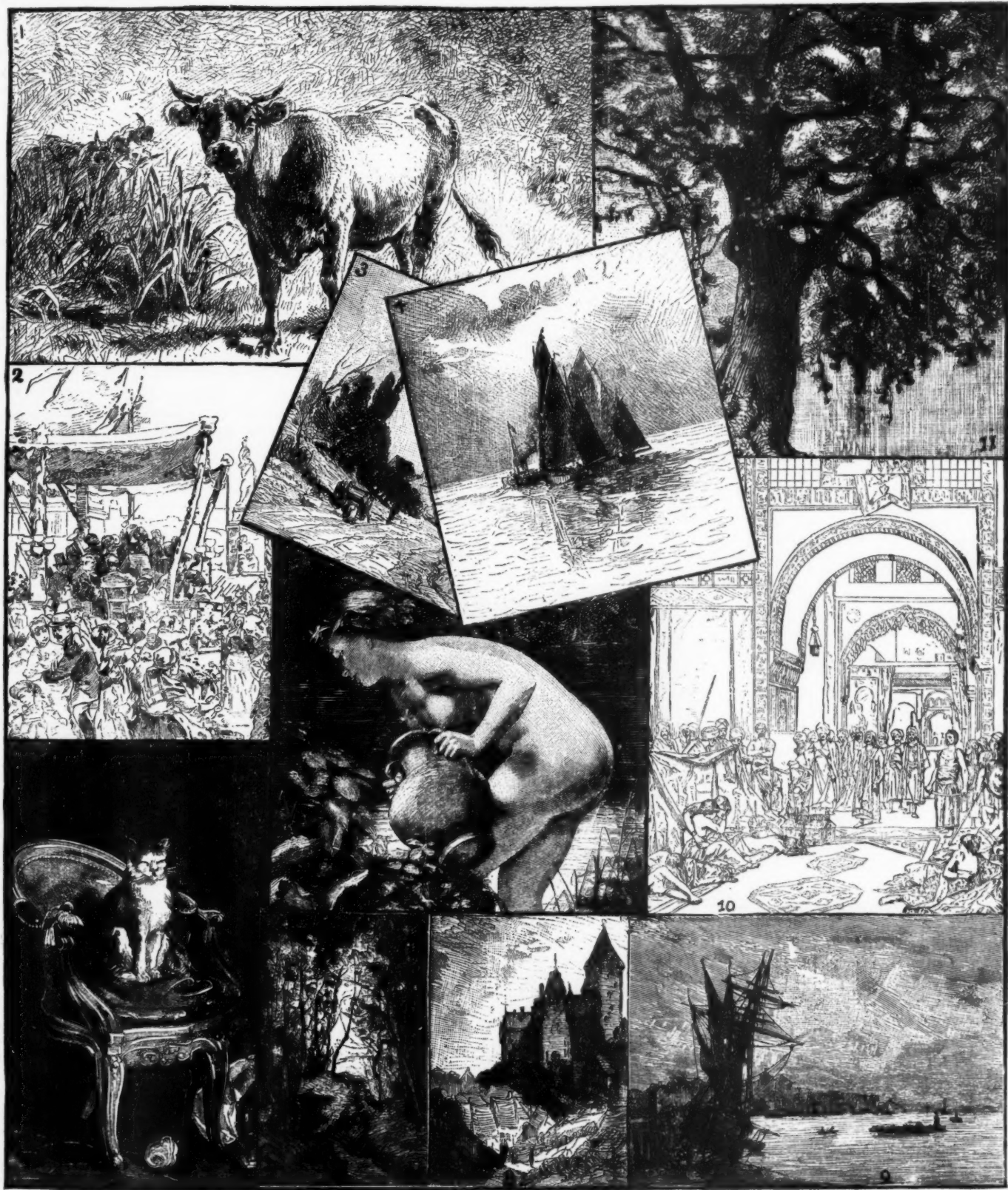
MONTHLY JOURNAL

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VOL. VII.—No. 2.

NEW YORK, JULY, 1882.

Price 35 Cents.
With 8-page Supplement.



PICTURES IN THE PARIS SALON OF 1882.

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|---------------------------------------|---|---------------------------------------|--|--|
| 1. "SWISS COW," BY E. VAN MARCKE. | 2. "JULY 14, 1880," BY A. P. ROLL. | 3. "VILLAGE DES ROCHES," BY E. BARAU. | 4. "TOWING," BY T. WERER. | 5. "A NAIAD," BY C. LANDELLE. |
| 6. "THE TWO FRIENDS," BY P. ROUSSEAU. | 7. "THE BROOK OF ST. JAMES," BY G. RODRIGUES. | 8. "AT CHATEAUDUN," BY F. GALERNE. | 9. "THE SEINE AT ROUEN," BY L. LAPOSTOLET. | 10. "THE DAY AFTER THE VICTORY AT THE ALHAMBRA," BY BENJAMIN CONSTANT. |
| | | | | 11. "THE LAKE," BY E. BERNIER. |

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My Note Book.

LONDON, June 10, 1882.



ALK of doctors disagreeing! Compared with the London critics, they are the embodiment of harmony. Take as an example their opinions as to the merits of the Royal Academy Exhibition. The Daily News says: "Very satisfactory; the average level of work is unusually high." "Below the average," says The Athenæum. "Decidedly above the average," says The Pall Mall Gazette. "It is a weak exhibition, probably the weakest that has been seen at the Royal Academy within living memory," says The Post. "The exhibition impresses us in the main as a decidedly strong one," says The Builder; and so on. In my own humble judgment, there are very many inferior pictures; a few that are very good, and one or two that are almost great.

AS is often the case in our New York Academy exhibitions, the worst pictures are contributed by Academicians. But in this instance, it must be admitted, so also are the best. The "Phryne," by Sir Frederick Leighton, makes everything in its neighborhood appear insignificant. It is superb in drawing, and despite the much criticised yellowness of the flesh, intended to represent the gilding by the sun, it is veritably a poem of color. The picture consists of this single figure, almost nude, of a dark-skinned young woman, with rich auburn hair through which she is passing one hand as she stands in statuesque beauty before her judges. Well might they waver before such a Phryne. There is not a particle of soul in the firm-set, resolute face. Such, no doubt, was the purpose of the artist; but there is a grandeur in the pose and a nobility in the physique of this wonderful creation which make one wish that the President of the Academy had associated them with a somewhat more worthy subject.

A FAITHFUL imitator of Sir Frederick—and there are many of them in the Royal Academy this year—is Frank Dicksee, who sends a decidedly "sensational" picture—"A Love Story"—a maiden seated by her swain in the moonlight, listening to him, apparently, with rapt interest, although in truth she seems rather bored. A sickly green line-light effect is thrown over the scene, as different from nature as could be well imagined. The picture is clever in technique, feeble in sentiment, and one of the most popular in the exhibition.

OF the same enervated school is Mr. Albert Moore's "Dreamers," and in technique perhaps it is ever-cleverer. Several limp decorative maidens, all attired in diaphanous white and primrose drapery of classic cut, loll in a row, with more or less grace. The picture is painted in a very low key, the highest note of which is found in the salmon-hued embroidery on the back of the bench. As a study of color and of the slightly contrasting lines of drapery with the curves of the human figure, it is certainly interesting; but to the general visitor it will probably suggest nothing so much as the apprehension that these over-fed damsels will awaken presently with very severe headaches.

AGAIN the influence of Sir Frederick Leighton is seen in Mr. C. E. Perugini's "Dolce Far Niente." Once more, decorative lines and drapery! Two maidens on a terrace lazily watching the movements of a snail. But they are at least awake, and for this one feels grateful to the artist.

THERE are so few examples of emotional painting in the exhibition that the half a dozen or so that there are attract a good deal of attention. Prominent among them is Mr. J. Pettie's "The Duke of Monmouth's Interview with James II.," which is truly a powerful work. The wretched man, with blanched face and bloodshot eyes, his arms pinioned behind him, grovels on the floor at the feet of his heartless kinsman, who with folded arms and cruel sneer, complaisantly regards the helpless victim. The technique of this moving picture is almost faultless. Hardly less powerful, although not so well painted, is W. F. Yeames' "Prince Arthur and Hubert," which represents the ill-fated boy,

with pallid cheek and eyes swollen with weeping, pleading for his life. Hubert, you can see, is affected by the prayers of the child, but he resolutely sets his face, and it is evident that he will show no mercy.

THERE are many battle pieces, but only two are really strong—"A Pause in the Attack," by E. Crofts, and "Saving the Guns," by Mr. Caton Woodville. I should have written the latter name first. The painting is not good in color—Mr. Woodville's pictures seldom are—but it is full of movement. There is probably no Englishman who comes so near to the great French battle painters of the day. The scene portrayed is an incident at Maiwand, in the late Afghan campaign. There is all the bustle and excitement of battle—the eager soldiery, the snorting horses doing their best to respond to their masters' call; the dust, the smoke, the dying and the dead. All are vividly before you. As you look at the canvas you seem to see the troopers actually pass as they scurry across the plain, straining every nerve to avert the dreaded disgrace of letting the artillery fall into the hands of the enemy. It is a stirring picture, terrible in its realism, and certainly one of the best in the exhibition.

MR. CROFTS' battle piece shows some English soldiers cautiously venturing out of the farm-house at Hougoumont, on the eve of Waterloo. The foe are not in sight; but the evidence of their neighborhood is seen in the dead and wounded. One dying Frenchman is being succored by an English drummer-boy, who is giving him drink from his canteen. The color is good and well distributed, but there is nothing like the spirit and the concentration of effect in this picture that make Mr. Woodville's "Saving the Guns" so striking.

"FLOREAT ETONA," by Mrs. Elizabeth Butler, an incident of the Zulu war, is a very tame affair, and taken in connection with her "Defence of Rorke's Drift" last year, ought to satisfy even the loyal British public that something more than the approval of the Prince of Wales is necessary to make this lady a successful painter of battle scenes. Since she produced "The Roll Call," which made her fame, she has done nothing to entitle her to distinction. Her drawing, as a rule, is excellent, but her coloring is absolutely bad. Her deficiencies in this respect were not so apparent in "The Roll Call," which is a gray picture painted in a low key; but when Mrs. Butler deals with strong color, her shortcomings are but too apparent. The composition, moreover, of "Floreat Etona" is poor, although it contains but two figures; and it is theatrical without being at all dramatic. The incident depicted is interesting enough. It is thus described by an eye-witness of the attack on Laing's Neck: "Poor Elwes fell among the 58th. He shouted to another Eton boy (Adjutant of the 58th, whose horse had been shot), 'Come along, Monck! Floreat Etona! We must be in the front rank!' And he was shot immediately."

IN landscape painting, the English boast, not without reason, that their artists are unsurpassed by those of any country in the world. It must be admitted, however, that the present exhibition would hardly in itself sustain such a claim, although it contains some excellent work in this direction. Vicat Cole has two fine studies from nature, called "Abingdon" and "Sylvan Solitude;" Cecil Lawson's "Blackdown, Surrey," a bleak scene of a heather-clad moor, is vigorously painted, and in color reminds one of "old Crome" at his best; A. W. Hunt sends a delicious bit of placid nature in his "Sonning About Mid-day," although the hanging committee, for some reason or want of one, has seen fit to place it in an obscure position; and John Brett contributes a remarkable scene on the sea-shore, called "The Gray of the Morning." This latter is certainly the most brilliant example of chromatic photography I have ever seen. There is indeed little attempt at a picture, so far as composition is concerned. It is as if the artist had transfixed on canvas, in a fleeting moment, the miniature reflection we see produced sometimes by the camera obscura. The rock with its blue mosses so naturally in relief that persons go up to the picture to satisfy themselves that there is no trick about it; the waves, so limpid as they roll into the little cove, that one seems to see them lapping the sand hills—all is a literal transcript of nature during a flash of

sunshine. That this literalism is the highest kind of art I do not believe. But that this picture nevertheless is very beautiful cannot be denied.

WHAT could our minister to England have been thinking about, I wonder, to allow himself to be painted by Mrs. Anna Lea Merritt in scarlet robes, for all the world like some cheap London civic potentate? It is thus "His Excellency, the Hon. J. R. Lowell," appears at the Royal Academy; and he looks out of his frame with an expression of easy dignity as if all this gorgeousness were only the every-day costume of a citizen of the Republic.

"THE FUNERAL OF A MUMMY," one of F. A. Bridgman's Salon pictures, was one of the best of its class in the Royal Academy last year. This time he sends his well-known "Interior at Biskra"—Algerian women weaving the burnous. W. J. Hennessy sends his "En Fête, Calvados," shown last year at the Philadelphia Exhibition of the works of American artists abroad, and illustrated in THE ART AMATEUR. At the Grosvenor he has a charming landscape he calls "Winter, Calvados;" a French peasant has climbed a young tree and is lopping off some of the branches. The sky is bright and blue and the air cold and crisp. Mark Fisher, one of our best American artists abroad, sends a single canvas to the Royal Academy, "Sunlight and Shade," and three to the Grosvenor Gallery, "Evening," "A Cloudy Day," and "Early Summer."

WHISTLER has no less than seven of his whimsicalities at the Grosvenor: "Nocturne in Blue and Silver"—a lake view by moonlight—with pale gilt frame, touched up with blue, to match; "Harmony in Flesh-Color and Pink" (portrait of Mrs. H. B. Meux); "Scherzo in Blue" ("The Blue Girl"); "Nocturne in Black and Gold" (Entrance to Southampton Water); "Harmony in Black and Red"—a full size portrait of a ghastly young lady all in black, except the red feather in her hat and the red braid around her neck holding a charm; and two daubs entitled a "Note in Blue and Opal" (Jersey) and "Blue and Brown" (San Brelade's Bay).

THE GROSVENOR GALLERY indeed fully sustains its reputation as the refuge for the queerly unconventional in art. Mr. Whistler's funny "harmonies and arrangements" are quite at home there, and could not by any chance be mistaken for Royal Academy productions; but our American eccentric, it must be confessed, does not begin to interest the public with his artistic aberrations as does Mr. Burne Jones with his. Here is the principal work of the latter painter: "The Tree of Forgiveness." It tells the old Greek story of Phyllis and her lover Demophoon. You will remember the maiden killed herself for love when she thought the young man had deserted her, and it was a mistake after all. The gods changed her into an almond tree, and here you have her in graceful nudity, springing out of the trunk into the arms of her lover. Both figures are life size. The almond tree is in full blossom, the pretty flowers filling the upper part of the picture, the ground being carpeted with the amaranth and blue blossoms. The drawing in parts is very faulty, especially in the figure of Demophoon, who has a ridiculously small and effeminate head and the legs of a prize-fighter. The flesh-tints in both figures are of the sienna hue seen in old Majolica ware.

MR. BURNE JONES' picture of "The Mill" is a very odd imitation of Botticelli. It shows three young women in classic drapery dancing lugubriously to the piping of a fourth damsel, also draped: while in the background are seen several men bathing. Why the damsels should have selected such a spot and such a time for their saltatory diversions it is hard to divine. The work is carefully executed and excellent in tone; but it is exasperating in its slavish imitation of obsolete methods in technique and composition.

MR. G. H. BOUGHTON does us much credit this year. He is well represented both at the Academy and the Grosvenor. At the former he has four pictures and at the latter two. He is gradually weaning himself from his Puritan maidens; although, I cannot

help thinking that his "Burgomaster's Daughter," at the Academy, is no other than his "Hester Prynne" of last year, masquerading in the costume of a Dutch maiden. With the exception of a portrait in the Grosvenor of a lady—who forms a pretty centre for a really charming study of greens, in which the artist runs the whole gamut of his favorite color—and a view of "St. Ives Bay, Cornwall," in the Academy, all his pictures this year are Dutch in subject. Mr. Boughton evidently has no idea of forsaking his favorite greens, or salmon pink either. The Pall Mall Gazette truly remarked recently that "his pictures look like nature seen through a piece of a bottle." His "Burgomaster's Daughter" certainly has too much green in the carnations, and the face is flat; but, apart from these defects, it is a good picture. The skating costume is quaint and picturesque, and carried out in thinner materials than represented in the painting would be capital for ladies at a fancy-dress ball.

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ALMA-TADEMA, who has nothing in the Royal Academy, has five unimportant works in the Grosvenor—a portrait of "Ludwig Barnay as Marc Antony" and one of "Hans Richter;" "Early Affections," a child playing with a doll in a Roman garden, bright with flowers and sunshine; "A Torch Dance," a dancing girl in a leopard's skin, not standing on one foot and pretending to dance, as so many of Mr. Alma-Tadema's girls do, but capering wildly, torch in hand, to the piping of three musicians, who are just visible through the partly-opened doors; and "An Audience," consisting of the profiles of three young women, more comely than the artist generally makes his women.

* * *

THAT really great English painter, J. E. Millais, evidently is working more for money than fame. Some of his portraits are dashed off without attempt at completion. It will be remembered that he used to be a pre-Raphaelite of the pre-Raphaelites. Perhaps he would be so still if he could execute all the commissions he gets. But he knows the money value of his name and he turns out such a canvas as his "portrait of Mrs. G. Whilby," finishing it only in parts, like "the work begun" in a piece of ladies' needlework, to show what he could do if he had time. Very different is his "Children of Mrs. Barrett," admirable in every respect and finished in his old conscientious way. It is by such a masterpiece of portraiture as this, with which every now and then he delights the public, that he maintains his reputation as the first painter of children in England, and, it might be added, indeed, in the world. Remembering his early performances, one knows that he could, if he chose, be more than a portraitist; but he seems contented to follow this branch of his art, and probably he knows his own business best.

* * *

At the Fine Art Society's rooms in New Bond Street, there is exhibited a picture by Millais called "Caller Herrin." It is the very same child he has painted again and again under different names; only this time she is clad as a fisher maiden. She is certainly very pretty. I am told that she is the daughter of Mr. Buckstone, the actor, and is a great pet of the artist. Twenty-five hundred guineas is the modest price asked by the dealer for this fancy portrait; and that does not include the engraving copyright.

* * *

THE most notable pictures in London at present are to be found neither at the Royal Academy nor the Grosvenor Gallery. They are chiefly works of Parisian artists and are scattered about the neighborhood of Bond and Regent streets. You pay a dealer in King street a fee of one shilling to see Rosa Bonheur's latest portrayal of animal life, "The Lion at Home"; another shilling invested in Conduit street reveals to you the grandeur of Munkacsy's "Christ before Pilate"; for a third in Bond street you may see De Neuville's "The Cemetery of St. Privat"; a Doré exhibition will open its gates for another shilling; and any number of small-fry dealers will disclose to the admiring gaze of an art-hungry public their unapproachable treasures for a repetition of the same silver token.

* * *

"THE CEMETERY OF ST. PRIVAT" is the pendant of "The Bourget" in William H. Vanderbilt's col-

lection. It is certainly a masterly work; but too horrible for a private gallery. The scene represents the termination of the desperate resistance of ten thousand Frenchmen who were almost exterminated by the attack of six times that number of Germans, including the famous guard of the Emperor William. The enemy are pouring into the churchyard on all sides, but encounter hardly anything but the corpses which block their way. A field officer, entering by the shattered door, discharges his pistol at one of the few soldiers remaining alive. Against the wall a few disabled men calmly await their fate. On some of the tombstones are still hanging undisturbed the floral offerings made by the villagers, perhaps only the day before—a suggestion of peace and quiet which jars harshly with the present awful scene of slaughter. In the distance, the victorious Prussians are seen swarming in, mowing down all opposition. In depicting the horrors of war De Neuville has done nothing to surpass this powerful picture.

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At the same gallery are to be seen two smaller pictures by this great French battle painter, recording this time a deed of British valor, "Saving the Queen's Colors at Isandula" and its sequel "The Last Sleep of the Brave." It will be remembered that when all was lost, save honor, on the bloody field of Isandula, Lieutenants Melville and Coghill were summoned in hot haste and entrusted with the perilous mission of bearing the colors to a place of safety. The first picture represents these young Englishmen cutting their way through the Zulus. One gigantic chief, rushing forward with a yell to wrest the flag from Melville, is shot through the body, while another receives his "coup de grace" from Coghill's sabre. The other picture shows both of the young officers dead on the field, but at a distance from the enemy. The beloved colors are firm in their death-grasp, as if the responsibility of their trust was the last thought of each. One of the heroes must have lost his charger in the flight; for only one horse is seen—stark and stiff, and, like his master, covered with wounds. A troop of British cavalymen is coming up. The officer in command has already dismounted, and stands with solemn face and uncovered head beside his dead comrades. A lancer, too, is saluting. One trooper, in the middle distance, sees what has happened and is turning in his saddle to impose silence on the rest of the company. Small chromolithographs have been printed of all three of these new pictures of De Neuville; but I need hardly say they are poor substitutes for the originals. It is probable, however, that the pictures will all be engraved.

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MR. THOMAS HOLLOWAY, the patent-medicine man, under the name of "Mr. Martin," recently repeated at "Christie's" his sensational performance of last year as a picture-buyer. At the Coleman sale, it will be remembered, he secured, under the name of "Mr. Thomas," four superb Landseers, two of Stanfield's best works, and Millais' famous "Princes in the Tower," for which he paid about \$152,000. All were pictures of the highest order of merit. Connoisseurs bid in vain against the invincible pill and ointment man; but were somewhat relieved to find that the pictures were bought for the decoration of a charitable institution he was founding, and so were not entirely lost to the public.

* * *

THIS time Mr. Holloway does not seem to have bought with such good judgment. He gave 6300 guineas (about \$33,000) for "The Babylonian Marriage Market," by E. Long, the Royal Academician, who originally was paid for it about a fifth of that sum. A few years ago it was offered by a print-seller in Liverpool to the Art Committee of the Corporation for £3000. I have not seen the picture. Probably it is very fine—it is at least very large, its dimensions being 66 inches by 120—but it is not easy to understand how the painter of such a lifeless thing as "Why Tarry the Wheels of his Chariot?" in this year's Academy could produce a work worth even the last named sum.

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It is hardly likely that if Mr. Holloway should desire to sell his picture he would get the price he paid for it. A great connoisseur like Mr. Ruskin, on the other hand, in buying pictures rarely makes a mistake. At all events he did not go far wrong when a few years ago he paid Mr. Henry Wallis 1000 guineas for the picture of "Napoleon I. in the Campaign of Paris,"

painted in 1862 by Meissonier; for it was sold back to the original owner at "Christie's" last week for £6080. As the canvas measures twelve inches by nine, the cost was £56 a square inch. If Mr. Holloway bought his picture by Long by the inch, he got, relatively of course, a great bargain.

* * *

"TAPESTRY PAINTING" has been much simplified by the new process of M. Barthelemy Grénié, a French artist, who has an attractive exhibition of works of his own in a New Bond Street gallery, to see which the regulation admission fee of one shilling is charged. By his method, which is as simple as water-color drawing, the prepared canvas (now made very fine and silky) may be readily painted so as to resemble the ancient hangings of Gobelines or Arras. The dyes used are absolutely indelible and as brilliant as oil colors. Amateurs who paint on silk and velvet will be pleased to know that the colors can be used for such work without the aid of Chinese white or any of the troublesome preparations now employed, and that once put on no amount of washing or scrubbing will deface them. It is to be hoped that some one will see the advantage of introducing them into the United States.

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WHILE visiting the studio of M. Grénié I noticed that the acid in the colors is so strong that the porcelain vessels containing them soon become thoroughly impregnated with the dyes, so that they show very plainly under the glaze. It occurred to me that under proper treatment, this peculiarity ought to make them valuable for ceramic painting. The idea seemed to impress the inventor favorably, and he will probably make some experiments in this direction.

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THE exhibition gallery is hung with many large "painted tapestry" copies of famous pictures by M. Grénié, admirably executed. In one of the rooms upstairs are two large tapestry panels of mythological subjects, beautifully painted by Mrs. Henry McDowell, wife of the managing director. They were copied from the original Gobelines at Buckingham Palace, by the permission of the Queen, and are so skilfully done it would almost take an expert to determine that they are not real tapestry.

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"ACADEMY QUADRILLES," which means dances in which the ladies dress in fancy costumes after paintings in the Academy, are a novelty in London which might be adopted in New York next winter, under unusual advantages. It has been decided that we are to have a fall exhibition of paintings; so that the costume models will be all ready for the gay season. The genre painters and portraitists will, of course, bear this in mind, remembering that if they are to enjoy the suffrages of the belles of Manhattan they must spare no pains in composing such picturesque costumes as in the Royal Academy are now the joy of the London ball-rooms.

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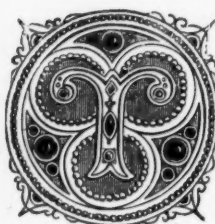
THE Howell & James annual exhibition of paintings on china by amateur and professional artists shows an improvement on that of last year. Not so many works are hung, but the average quality is certainly better. They are nearly all pictures, however—not decorations as they should be. In two of the galleries, on centre-tables, there is an attractive array of vases of various shapes and proportions, relieving the monotony of the plates and plaques which cover the walls. When my eye fell upon them, I exclaimed: "Good! at last we have the much-needed change;" for the decorations were of a high order of merit. To my disappointment, closer inspection showed that the pieces on one table were all from the Doulton works, and those on the other were contributed by an importer of barbotine ware. An encouraging placard informed the visitor that lessons were given in this latter kind of decoration—faïence underglaze. It is nothing more nor less than our "Limoges" painting. An invoice of the productions of our New York Volkmar and Cincinnati McLaughlins would make a "sensation" here. But, for some reason that I cannot fathom, Howell & James will not exhibit amateur work of this kind. One explanation given was that suitable pieces could not be had for decoration, and another was that such objects were too troublesome to handle. But neither of these is quite reasonable. MONTEZUMA.

Gallery and Studio

American Art Galleries.

XII.

MR. WILLIAM ASTOR'S COLLECTION.



HE collection of Mr. William Astor is one of peculiar elegance, scholarship, and classic refinement. Here are the calm, chaste nudes of Jules Lefebvre, the revelations of Gérôme in his anatomical mood, the polished oriental scenes of Fromentin, the pseudo-antique of Hector

Leroux, and a chain of pure, statuesque, and tranquil themes, gradually shading off into the would-be classicities—popularized in ordinary commercial waxworks—of Cabanel and Bouguereau.

The entrance-hall is distinguished by a genuine Scandinavian chimney-piece of porcelain, one of those ponderous, lumbering, towering heat-dispensers which Americans read about oftener than see. One explores the top of this prodigious calorifer with some curiosity, to detect the urchins of the mountain trapper or the seaside fisherman engaged in baking themselves on the top of the porcelain heater, in the dim shadows of the cornice, as the abundant families of such good folk are said to do in the old world. Here, however, the gigantic curiosity is kept polished like a jewel, and set up for show among the curiosities and virtù of a great American mansion. It was a singular fairing, bought at the Centennial Exhibition by the accomplished lady of the house. Other remarkable objects of bric-à-brac, less voluminous, are scattered about the saloons. Most visitors will hold as an eminent rarity the little white marble "objet" sculptured and chiselled by the frail fingers of Sara Bernhardt, in 1877, representing a court jester squatting with a skull. The statuary of the collection is rather to be put in the category of furniture and decoration than as work of severe art. Thus Rossetti's "Naiad" belongs to a class with which the Italians are very prolific, and almost succeed in making their commercial wares figure as art-labor, when they are only art-industry. "The Naiad," a figure carved in 1870, represents a nymph-like figure standing at the edge of the sea, and holding a shell. Eros and Anteros are present, playing in the foam of the ocean; they

have not forgotten that the sea was their estimable grand-parent, and sport with its waves in familiar confidence, emerging from the water to vex the Naiad. This statue, very smooth and white, and decorative as a flower, is hardly to be classed with the works of more serious art on the walls. Another classic marble statue, also of life-size, "The Rose," represents a Greek girl standing with that immortal flower, sacred in all ages to the language of love. "The Water-Nymph," by Mathurin Moreau, is another large and graceful marble.

Hector Leroux is a painter determined to be classic or nothing, and succeeding nearly always in being at least inoffensive. Pleasant studio visits repeatedly made in Rome and Paris have established a position of high favor for this accomplished artist in the sentiments of the family we are now visiting, and one of his largest and most expensive canvases adorns the mansion. This is the "Danaids," from the last Paris Universal Exposition. The unhappy daughters of the Greek

All this fable of useless labor is enclosed in a landscape effect of dry colorless paleness, revealed by a light of eclipse. The picture is not original in detail, but the main arrangement was an invention of merit. It is some ten by five feet in size.

Gérôme's "Moorish Bath" is one of his cynical revelations, seemingly designed to show the unsatisfying nature of illimitable exposure. The half-score rice-fed dumplings at which, or at whom, we are permitted to stare deprive us of our last illusions about the attractive nature of the undissimulated human form.

The three great female nudes by Jules Lefebvre show some of the most exquisite anatomical studies that this century is producing. Lefebvre does not arrive at any remarkable expression of the quality and texture of flesh, but his statement of refined form is as lucid and emphatic as Greek statuary. One of the great pictures by him in this gallery is "The Dew: a Dream." It represents a life-size reclining nymph on a bank of

cloud, dipping one foot in a lily-pond, and forming the vapor into jewels with one languid hand; a darting kingfisher skims the lake below her. That very delicate poet, François Coppée, wrote of this conception: "Is it a woman or is it a cloud gliding and flying over the pool? But already everything is mantled with the day-break, and in the rosy and vermillion sky the Apparition dissolves into colors with the first ray of the sun; she leaves no more trace than the fleet blue lightning flash of yonder passing kingfisher leaves in the clear wave." The "Femme Couchée" is another anatomical study of Lefebvre's, more true to the central line of his studies than the neighboring "Mignon," a clothed figure. This outstretched figure of the divan, with a profile rather Parisian than Persian, gives us to see her



"THE DEW: A DREAM." BY JULES LEFEBVRE.

IN THE GALLERY OF WILLIAM ASTOR.

monarch are seen in the under-world, languidly going through their expiation of filling the leaky reservoir. The fifty are viewed in the scene together, all but the one faithful wife, who refused to stab her Egyptian husband; the rest, in two long lines, approach or recede on either side the ever-thirsty urn. At the left, they bear their water-jars on their heads and walk up in melancholy file; two of the musing brides, in the centre, either empty an ineffectual pitcher or walk away discouraged, with finger on lip; while the train who must go back to Phlegethon for water either lean on each other's shoulders or sink upon the arid ground in discouragement. The sad army stretches into the distance in two straight files, no wandering being permitted from the line of punishment.

"With rough-ribbed amphoras the soft hands are bleeding;
The white arms are weary, that Emptiness feeding.
Ah, monster, ah, gulf, whose dry lips we keep drenching,
Why mocks us thy thirst, we still languish in quenching?"

undulating back, one of nature's dimpled and sinuous chefs-d'œuvre. It is a great thing in art to be able to study a human spine with such exhaustive fidelity, and make it so interesting. The points of support, the principles of tendinous attachment, the spot where nature places the sagging curve of a long serpent of vertebrae, and the spot where nature laughs at her business-like preoccupied intentness with a needless and impertinent dimple, are all understood by the painter. The woman has no function but to lie on velvet draperies, among her amber beads, lift and turn her delicate nostril toward the big incense-burner, and show us her back. It is a live and vitalized back, and so far a success for the painter, but the skin upon it is nearly as thin and stretched as the tegument of an inflated bladder.

The principal contribution from the elegant pencil of Fromentin is "Returning from an Expedition," a cav-



FAC-SIMILES OF SKETCHES BY ÉDOUARD DETAILLE.

alcade winding into the portal of a lofty Turkish fort, and hugging with tired horses the shadow of the grateful wall. A "Street in Cairo" and a "Halt in the Desert" are also the work of his gentle and cultured hand.

Heilbuth, the naturalized French citizen whose birthplace was Frankfort, has ceased to paint his bowing and complimenting cardinals on the Pincio, since the occupation of Rome by the temporal power. He now depicts without satire, though with equal skill, the life of graceful city visitors in country scenes. "In the Wheatfield" represents a beautiful Paris girl, standing (in six-button gloves) among the bearded corn, a Rue Rivoli Ruth looking about for her Boaz. "On the Lower Meudon" is a pretty scene of mother and daughter, the young mother throwing herself childishly on the grassy bank to enjoy the sight of her little girl's basket of flowers. It is a most difficult thing for an artist who has made a hit by satirical subjects to succeed again in works of pure quality; but these new themes of Heilbuth are appreciated among artists at the best level of his successful sarcasms on the church.

Meissonier is represented by a very tiny but most highly finished panel, "The Smoker," not exactly a jewel five words long, but a gem five inches high. It was painted in 1850, and at first brought but fifty pounds, though the master has earned for it since a value of ten times the sum. The subject is a cabaret figure, a sodden-looking young man of the Rousseau epoch, who tilts his half-moon shaped claque over one ear and holds a clay pipe to his lips as he meditates pot-house wisdom over the Social Contract and the Rights of Man.

Troyon contributes, not a landscape group, but a pure figure-group, made up of life-size sheep's heads, and the watchful figure of a dog planted on the bank above. This unusual scheme of Troyon's is called "Under the Master's Eye." Decamps is seen with an "Old Woman Peeling Potatoes," watchful of a baby in the cradle at the left, a picture showing his wonderful impasto and accumulation of coat on coat of light and color. Munkácsy, in a canvas of 1877, "The Moral of the Bottle," shows a besotted drunkard at a table, with a reproachful wife exhibiting her baby beside him, in a rustic room with arched windows and plastered walls.

"Springtime," by Firmin Girard, is a Japanese belle walking under her paper parasol, among apple-blossoms which canopy the scene, and which she draws down to her little circular nostrils with a slim yellow hand. "The Oaths of Love," by Jourdain, shows a betrothed barefoot shepherd and knitting damsel, whispering on a rock beside the sea.

"In Bivouac," by Berne-Bellecour, shows French soldiers in winter, wrapped in overcoats, looking for signals from their sentinel perceived in the distance. "In the Trenches," by the same artist, shows a ditch, and a group of wounded and dead soldiers carried by their comrades through a breach in a wall, and a melancholy-looking cross planted in the earth in front, with a soldier's képi hung upon it instead of a graveyard inscription. This incident of nameless grave and un-honored death was seen by the artist during the siege of Paris, and the suburban sheds and buildings overhead show how near to the capital the Germans brought the invading march of Death the Destroyer. Dettaille illustrates the same war with "Soldiers in a Stable," and "The Ambulance Corps," a review at Longchamps, two excellent specimens of his keen and incisive talent.

"The Reapers' Rest," by Jules Breton, is a composition, unusually full of the sense of warm summer air, representing harvest-women cast wearily around in the shade of a tree. Maurice Leloir, in a crowded brilliant picture well enough known from photographs, depicts the adulations of a Paris crowd shown toward a grinning monkey-like figure in a wig, borne along in a sedan or chariot—the subject being "Voltaire's Last Visit to Paris."

CICERONE.

ANILINE colors for water-color drawings are used a good deal in France. In a letter lately read in public at Manchester, England, the writer says: "A friend of mine was on his way to the south of France, and I asked him to see if these colors were still sold and used, and he tells me they are extensively, and sent me cakes of them; he also sent the enclosed sheet of the colors on drawing paper, half of it having been ex-

posed to the light a fortnight, the other half covered up. He thought that by putting gum over the colors they might be made more permanent, and you will see he has put a band of gum across them; the colors exposed have faded in a great degree, some of them almost disappearing. The band of gum has retarded the fading, but the colors are even there much lighter, and all the brightness gone. It is most desirable that artists should entirely give up the use of all these colors, and then the makers would cease to supply them. When we see the sad effects of a fortnight's light upon them, what can we expect to see in drawings hung on the walls of a room for a few years?"

PASTEL PAINTING.

I.

THE practice of painting in crayons or pastels consists of drawing the outline, laying in the tints in their graduated shades, and blending them into harmony with the forefinger of the right hand. Some artists use the finger covered with a portion of a white kid glove; but the leather has this disadvantage—in working very delicate colors they are likely to become vitiated by other colors being carried into them by the glove.

A rapid and ready method of executing small portraits consists in working the crayon lightly (or chalk, for it is equally applicable to that material) by means of a stump made of leather or gray paper, or what is perhaps better than either, of the pith of the willow. When the sketch of the features is made, the tints are laid in with the stump, and when the breadths are completed, the whole is modelled, retouched, and hatched with crayons of somewhat harder texture, which are employed to determine outline, to define form, and communicate sharpness here and there where it may be necessary, and ultimately to correct the drawing.

But the student must be cautioned that the breadth of the stump is the rule—the point of the crayon is the exception. If there be more than a certain proportion of sharp line in a portrait, it becomes hard, and unlike nature.

The papers most suitable for crayon painting are those which will best hold and support the loading of the crayon, and which also in color will best serve as a base for clear and tender tints; but especially those papers which will retain the fine powder of the crayon. Papers that are substantial, not strongly sized, nor too soft and spongy, with a surface that can by rubbing and other means be fitted to receive and retain the crayon are those best suited for this kind of art.

Almost any kind of paper may be used, by being previously rubbed with cuttlefish, if it have a very smooth surface. But there are papers manufactured expressly for crayon painting; and these have the advantage of greatly assisting the labors of the artist, and of facilitating his progress, especially by readily receiving the crayon.

A preference for color in paper is a mere matter of taste. All colors are in use—blue, gray, buff, straw, olive, drab, and stone color; but in the employment of strongly-colored papers there is no real advantage. A dark ground in flesh painting is more difficult to deal with than a light one. Blue paper has been extensively used, but it has this disadvantage: At the commencement of a drawing, the colors appear warm and harmonious by opposition; but when the whole is covered, a gray tone prevails throughout the work, which deprives it of life-like warmth and freshness. In using a paper of a warm gray or yellowish tint, similar to that of canvases prepared for oil painting, the artist would be more sure of the results he might desire to accomplish.

A good paper for portraiture, and agreeable to work upon, is the pumice paper—that is, paper prepared with a coat of starch, charged with impalpable pounce or pumice powder. To this surface the pastel adheres with tenacity, the tints come out with freshness, and those parts requiring force can be effectively charged with color.

On this surface the colors are easily blended, the firm and distinct touches remain vigorous and spirited, and the work can be retouched as often as is necessary, without any apprehension of the surface refusing the crayon; a disadvantage to which the artist is sometimes subject in the use of certain papers, especially in

working with crayons of which clay forms a principal component, the soft and greasy quality of the clay rendering the paper incapable of receiving and retaining the color.

The method of preparing pumiced paper is first to apply, with a large and soft brush, a coat of starch or gelatine to the surface, after which it is dusted all over equally with impalpable pumice powder that has been passed through a fine sieve, but as papers properly prepared are to be purchased, and of quality and evenness superior to anything that the student himself could produce, it is only in cases of difficulty or emergency that he should have recourse to their preparation. In like manner, also, are prepared panels of wood and pasteboard, and even canvas, such as is used in oil painting.

As the crayon tints are rubbed in with the finger, it will be necessary, before commencing a picture upon a coarse pumiced ground, to rub down with paper the rougher parts of the surface. If this be neglected, the skin will quickly be abraded from the finger, to the great discomfort of the artist.

Before proceeding to draw upon the paper, it must be strained or mounted on a frame; and that it may not be injured by the pressure necessary in working, it should be backed by a cloth or another strong paper, strained upon the frame before the pumiced paper is placed on it. The paper being thus supported, the artist proceeds without fear of either stretching or breaking it.

For small studies, one sheet of paper is sufficient; but if the study be large, not only will a canvas support be necessary, but sometimes even above this it is expedient to place a layer of paper before stretching that upon which the drawing is to be made. Large frames should be strengthened by one or two cross-bars, in order to prevent their warping by the tension to which they will be subjected.

The execution of a life-sized head or portrait is thus carried out. The outline may be made with a firm crayon, either brown or red. Gray is also used; hence it will be seen that the color of the crayon is entirely discretionary. The drawing must be made lightly, in order that the crayon shall not enter the texture of the paper, so as to render the markings difficult to be superseded subsequently by the necessary color.

Black lead pencil, for instance, would be unsuitable for this purpose, as the metallic surface that it leaves will not receive crayon.

When the outline is complete, the breadths are made out by means of a brown crayon and a stump, working especially for the degrees of shade.

When the likeness is as satisfactory as it can be made in a first sketch, the complexion may then be proceeded with, beginning with the lights. The whites, yellows, reds, and grays must be worked in by superposition, and blended to an imitation of the reality of nature.

From the highest lights, the student must proceed by gradations to the deepest shades, and these, in order to secure roundness and substance, must be put in equal in strength to nature; after which, the middle tones must be very carefully blended, so as to unite the lights and shades by imperceptible gradations. The markings must be definitely made out, and the reflexes also, if there be any.

As the fresher tints occur principally in the lights, it would be well to keep the color rather high and of a warm tone, in order to reserve the brightest and most effective tints till the last. When all the tints have been laid in, in a manner somewhat resembling mosaic—when the head is in a satisfactory state as to form, color, and expression—then, with the forefinger or the little finger, the whole is passed over, and the colors worked and blended into harmony. In this operation the finger acts as a stump, and nothing else will be found so effective.

The result of this treatment will be a flattening and softening of the whole work, the breadths as well as the outline, and also a marked reduction in the freshness and spirit of the color; and hence the necessity of a forcible sketch to work upon.

When this operation is concluded, the crayons must be again used to bring up the color and tone to those of the life—to modify and correct those which may require retouching. Those passages which are heavy must be relieved, and those which may be too cold or too warm must be reduced to harmony.

Working with the finger will be found at once the most available method of managing the crayons, and



FAC-SIMILES OF SKETCHES BY ÉDOUARD DETAILLE.

the learner will soon acknowledge that the desirable result is unattainable by any other means. In his earliest essays in crayon, the student generally relies too much upon the finger, and works down his tints to tameness and insipidity; whereas, with some observation and a little experience, the power of the finger is such as, with a few touches, to blend and harmonize the tints into a fresh and life-like imitation of the model. But this supposes the exercise of care and judgment.

In coloring, the principal difficulty is, of course, the rubbing in of the proper tints in the proper places, with the power of representing, by blending or superposition, any tint that may not be found in the crayons. These complex tints are of continual occurrence in every set of features that may come under our notice.

Having laid in the tints according to the natural complexion, and in their strictly relative gradations, it will be necessary, before touching the work with the finger, to be certain that all are laid in the proper places, and all as nearly as possible respectively disposed in their proper degrees. If this be the case—and a little experience will enable the learner to judge of it—there remains but little work for the finger to perform; and the less the colors are worked upon, the more fresh and transparent they will remain.

But if tints of remote degrees be placed in juxtaposition, the tint resulting from these is not only at once false, but the labor of the learner becomes increased fivefold, if it be not at once necessary to remove the whole of the color.

The skilful pastel artist does not abuse the power which the use of the finger gives; he knows exactly the utmost force of the crayon, and does not, accordingly, destroy its best quality. In works of art, it is more difficult to learn where to stop than how to begin. If the tints be properly selected, the office of the finger is only to reconcile the colors, and give breadth to the whole by removing any distinctions of tone that may appear.

The errors into which a learner may fall arise from the constant and indiscriminate use of the finger. The results of this are as already stated—the enfeebling of the drawing, the loss of outline, and the reduction of the tints to flatness and opacity. The student is also liable to dwell upon detail, and to neglect the breadths—a practice that produces defects the more embarrassing, as they cannot easily be remedied.

The shade of flesh tints is warm or cold according to the warmth or coldness of the breadths of the light. If the lights be of a healthy hue, the shades may be warm, inclining to brown, mixed with various colors, broken with light red, carmine, yellow, and blue or gray. Some artists represent nature as violet or green in shade, but this is untrue and must be guarded against.

It is advisable generally to follow the Italian feeling, of leaving the dark passages warm. When the complexion is strong in color, the effect of this is most agreeable, if worked without hardness, opacity, or blackness. The deepest shades even should be relieved by a certain transparency, obtainable by half-tints. Without such relief, they will always be expressionless and heavy.

In feminine portraits or studies, the work must be brought up to the utmost brilliancy of color by the brightest and freshest hues, composed of white, Naples yellow, vermilion, and madder, mellowed with yellows, or slightly enpurpled with lake or carmine, according to the prevalent tint of the subject.

In the masculine subjects the colors will be stronger and the half-tints more positive.

Great care must be observed, lest the high and delicate passages be soiled or stained. They must only be approached by and blended with other shades at their extremities; and these shades are, in most cases, half-tints.

Some pastel artists adopt the practice of mixing their tints upon the paper itself; but if the uncertainty of this method were the only objection to it, that were sufficient to condemn it. This is done, especially in life-sized heads, by breaking and mixing the crayons, perhaps on the cheek, and then harmonizing the tints so produced by rubbing and softening; but it is an unnecessarily laborious process, likely to produce a spottiness very difficult to correct.

Those half-tints, or warm or cold grays, which are employed as intermediates to meet and reconcile tones of remoter degrees, must be qualified with the colors with which they are associated, otherwise they will

not harmonize. But as this will at once be felt by the merest tyro, and the remedy suggests itself, no special instruction on this point is necessary. It will be obvious that, if the intermediate tint be too cold, it must be treated with the reds or yellows; if too warm, reduced by gray or blue. The lights and shades should be carefully graduated, till harmony prevails throughout the work. The student must not expect to realize this at once—it can only be accomplished by experience.

The draperies, dress, and accessories must be treated with greater freedom and decision than can be used in the features; and this larger manner will, in contrast with the delicate drawing of the features, serve to give value to the latter.

For backgrounds there is no arbitrary rule; a head may be relieved by a light background or by a dark background, and with good effect by either, although with the latter it would be much more forcible than with the former. But a dark background is not always suitable, especially for feminine portraiture.

Backgrounds are not to be rubbed in mechanically, with the persuasion that any dark will relieve any light, or that any middle tint that may be cut by shade will suffice. It will be understood, as a general rule, that the background immediately round the head should be lower in tone than the half-tints of the face, and lighter than the shades, to give air and space—to disengage the head.

A perfectly flat and unbroken tint may be employed for the relief of a portrait with the best effect; but, in general practice, this is to be avoided by the student, for whom the safest method will be to relieve his heads by a background so broken up as to throw off, with various degrees of force, the parts opposed to it. We speak only of portions placed in opposition, because in dark backgrounds, very often, the tone is reduced even to the depth of the hair.

It frequently occurs that in passing repeatedly over certain parts of the work, the paper becomes glazed, or greasy, under the frequent application of the pastel, and thus refuses to receive the color. In this case, in order to restore a practicable surface, it will be necessary to rub it gently with pumice pounce, very fine glass-paper, or, what is still better, with cuttlefish.

This glazing of the surface is generally attended by another inconvenience, arising from the too vigorous application of the finger or the pastel—that is, the distension and loosening of the fibre of the paper, for which, if there were no remedy, it would be necessary to abandon the drawing. The distension of the paper may be reduced and its firmness restored by wetting it behind with water in which a little alum has been dissolved.

It will be seen that very much will depend upon the intelligence of the student, who may at once catch the spirit of these observations, or may achieve success by perseverance. There are many things difficult of explanation, but very easy of exemplification in practice. It is, therefore, to practice and the experience that results from it that the student must have recourse for the acquisition of a knowledge of many details which application will readily teach.

In some departments of art, written precepts read smoothly, and induce a confidence which a little experience quickly destroys; but in crayon painting, on the contrary, a little experience will confirm and augment any degree of confidence which a student desiring to acquire the practice of crayon painting may have gathered from these directions.

PERISHABILITY OF ARTISTS' PIGMENTS.

AN Antwerp chemist, M. Blockx, has lately published the results of his investigations into the perishability of pigments. The following summary of what he says is translated from "Le Moniteur des Arts."

Why do modern pictures deteriorate so quickly? why do they peel off and so soon lose their freshness? To these questions M. Brockx replies: On account of—

The employment of oils of inferior quality, which darken.

The use of drying oils and of varnish, which cause the painting to crack.

The abuse of turpentine, which takes the brilliancy out of the color, and kills the tone.

The employment of badly prepared colors, or of those whose fixity is not perfect, such as vermilions, chromes, and certain lakes.

The bad preparation of canvases and panels.

The defective manner of applying colors.

The too hasty varnishing of pictures.

We need not enter into a detailed examination of these various statements, justified as they are by constant experience. All artists will tell you that their colors are no longer prepared with the care of former times, that their canvases and panels are often coated with corruptible materials; and this decided a great number—Henner, Roybet, Meissonier, for example—to prepare them themselves. We prefer to dwell on the chemical portion of the treatise, that in which M. Blockx passes all the colors in review and explains what the artist ought to expect from their use.

M. Blockx first eliminates as unfit for painting:

Blanc de neige, Chinese white, cochineal carmine, carmine lakes and burnt madder; the chrome, Indian, zinc, and antimony yellow; woad lake, yellow lake, raw sienna, terre verte, green ochre, Paris greens, Scheele's or emerald greens, Schweinfurt greens, green cinnabar, green lakes, malachite green, and cobalt; mineral and Prussian blues, violet lakes, umber, bitumen, mummy, and ivory brown.

It is evident that M. Blockx hits hard and that he takes many resources from the palette of some painters. But on looking into the matter a little more closely it will be seen that, except the lakes, raw sienna, Indian yellow, and Prussian blue, essential colors do not figure in this table of exclusion, and that all the prohibited materials can easily be replaced by the mixture of fixed colors giving similar colorings. If artists listened to his advice, they would be led to a practical reform, the excellence of which has been indicated by the old masters; namely, the simplification of their palette. The portraits of these masters to be seen in the museums, and all that one knows of their methods, show them to us actually seeking their combinations with black, white, ochre, vermilion, and blue, like Rembrandt and Velasquez (to quote only these), and finding even in this simplicity of materials the means of enhancing the character of their impressions. In these days one rather loses sight of all this. Artists encumber their palettes with a number of colors which give them the requisite tones ready made. So much the worse for them, and if it is necessary to make any exception, it can only be in favor of painters of flowers, a class of subjects demanding special primary material, employed perhaps—M. Blockx would say, surely—to the detriment of duration.

The question of oils has also much engrossed M. Blockx. Oil being an element in the darkening of painting, he has sought to replace it, and has ended by substituting for it amber dissolved by a new process. A writer in our London contemporary, *The Artist*, commenting on M. Blockx's list, remarks:

"The one great failing of the very few who have given attention to the study of pigments is the attempt on each one's part to say definitely this pigment should be used and that should not; the result of such division into permanent and non-permanent classes is that there is no uniformity among the writers who have studied the subject. Thus in M. Blockx's list of useless pigments we find Chinese white (the oxide of zinc); the only reason we can conceive for this is that in oil painting this white is not so easily manipulated, and does not dry so rapidly (unless a siccative, which usually turns brown, be added to it) as the unstable white-lead compounds. In every other respect, especially for water-color painting, it is the most perfect white yet obtained. As regards the lakes, we admit the fugitive nature of most cochineal lakes; cochineal carmine, however, is the most permanent of them all, although it cannot be looked upon as absolutely durable. Raw sienna also should certainly not be classed among the 'unfit' pigments; it is only where its ferruginous nature comes in contact with chemical elements unfavorable to iron that its use should be avoided, for otherwise it is but little changed by light, time, or foul air. Terre verte, when obtained free from earths containing copper, is certainly very durable, and unaffected by, and unaffected, other colors when in combination with them. With the remainder of the list we do not disagree. Far more good, however, would be done by stating the qualities and the actions various pigments assume toward each other, than in endeavoring to construct tables of so-called 'permanent' and 'non-permanent' colors; for then the artist would know under what conditions it would be safe, and what unsafe, to use a certain pigment."

CERAMICS

WEDGWOOD WARE AND ITS CREATORS.



THE exquisite Wedgwood jasper ware is now the delight of connoisseurs and the mania of collectors, although not so many years ago it was the refuse of auction-rooms and plaything of children. "My wares need only to be scarce to be considered beautiful," Josiah Wedgwood wrote, as if with prophetic vision of our day when lovely

objects that he gladly sold for pence and shillings would be greedily bought for pounds by a generation with artistic teeth on edge for the sour fruits of bad taste eaten by their fathers—the bad taste which has made these exquisite gems of ceramic art so rare.

Josiah Wedgwood was born in 1730 in Staffordshire. He came of a race of potters, and first saw the light among the tall chimneys of a potters' town. He took to the trade of his father at seven years, and threw pots from the wheel at that age as naturally as other boys throw snowballs. He was of an inventive turn of mind from his cradle and of an experimental habit. Likewise had he a strong strain of that practical sort of ideality which reaches out to tangible shapes of beauty rather than inward to dreams and visions. All of Wedgwood's life, of nearly seventy years, was devoted to experiments, inventions, and artistic triumphs in his beloved art. He found the potter's craft in England a vulgar one, served by rude laborers and ranking socially with the lowest manual trades; he left it elevated to the sphere of the fine arts, and as direct an outlet for artistic feeling as are pictures, poems, or statues.

It was not, however, until his fame had gone all over the world and he had made his famous "queen's ware," magnificently shaped and decorated, the pride of Queen Charlotte's and Catharine the Great's tables, that he succeeded in the higher artistic invention for which he had been striving so long. A white biscuit body variously compounded had long been in use in the pottery, and in 1770 Wedgwood turned his attention to improving it by the use of purer clays and other substances.

should possess a porcelain texture, intense whiteness, and ability to give hardness to large and compact masses. He tested the sulphate of baryta. A variety of this, locally called "cawk," was abundant in Derbyshire, and after repeated experiments was found to answer every purpose. The compound seems to have



STATUE OF JOSIAH WEDGWOOD.

AT THE WEDGWOOD MEMORIAL INSTITUTE, BURSLEM.

been, "flint, potters' clay, carbonate of baryta a quarter part, zaffre and sulphate of baryta a sixth part."

One property of this new material was a delightful surprise to its inventor. This was its porosity, by means of which it could absorb metallic oxides, cobalt especially. Hitherto color had been applied by ground-laying enamel colors, but now this laborious and expensive process was revolutionized, and the articles by being simply washed in the solution acquired the desired colors.

The first two vases made from this new jasper ware were classical in shape,

Flaxman, the sculptor, then in the first fresh enthusiasm of his career, was called in to model the bas-reliefs of the jasper ware. These bas-reliefs were first modelled in wax; a mould was then made from them, in which the uncolored jasper or a fine biscuit was cast.

Great difficulty was found in attaching these bas-reliefs to the body of the vases. Fired with the vases the delicate white bas-reliefs were apt to absorb a portion of the body color, particularly in the most delicate parts where the biscuit was naturally thinnest. Wedgwood became quite disheartened by this difficulty, and declared there was no way possible but to fire body and decorations separately and then to attach the bas-reliefs by some sort of glue! In some of the jasper wares this unfortunate necessity has left its mark, but happily it was soon discovered that the dainty busts, figures, arabesques, leaves, scrolls, and flowers could be better attached by being undercut around the edges and then fixed to the ground after the separate firings.

The jasper ware, of which there are so many beautiful varieties in the museums of London, are of various colors, although the different degrees of cobalt are always the most beautiful. Some are a delicate green, some a soft gray, some a blush-rose pink, some a pale yellow varying from ivory to the color of ripe corn. In quality and character of biscuit, in delicacy and loveliness of body color, in treatment of the most minute and exquisite details of ornamentation—figures chiselled as if from pearl and laid upon flower petals—and in dignified refinement of imaginative conception perhaps nothing known to us among the arts of antiquity surpasses this last, best, and highest triumph of the great potter's genius. Every form known to the best periods of Greek and Roman art is reproduced in this exquisite ware, and decorated with sculptures that might have haunted the imaginations of the Golden Age.

There are beakers like those from which Aspasia must have wet her lips, urns like those that overflowed with rare ripe fruits at Nero's banquets, vases that Hebe might have offered Jove. The decorations were modelled by Flaxman, Pacetti, and others, and have the texture of the finest alabaster. An "expert" in jasper ware often detects the cleverest imposture by simply passing the finger over the surface of the objects to see if they have the peculiarly velvety feeling of real jasper ware or not. Chimney-pieces, medallions for wall decoration, mural tablets, portrait cameos, tea services, ornamental tablets, endless fantasies for household decoration, were produced in this most suave and delicate material. The finest cameos were made of it and set for bracelets, ear-rings, girdles, finger-rings. The queen's opera-glass was of the same dainty stuff now known



WEDGWOOD'S JASPER WARE.



MODERN WEDGWOOD WARE. PAINTED BY LESSORE.

He experimented in fusible spas, but complained that he could not work with them without making a noise and thereby betraying his secret processes. He also encountered a difficulty in the discovery that nature makes no two pieces of spa alike, and that one bit would melt into glass while another was as dry as a tobacco-pipe. What he wanted was a substance that

as was almost everything made afterward. Wedgwood had a genuine love of Hellenic forms, and even had it been otherwise he would scarcely have escaped the prevailing taste of the day, which looked upon everything Gothic as barbaric and believed the line of beauty to be found only in the Roman and Grecian arch. Happily for Wedgwood's success, John

par excellence as "Wedgwood." Gentlemen wore the cameos set as seals; ladies drank their strong bohea from pots and cups sculptured with little figures that might have drifted across a tiny Parthenaic frieze. It was the delight of fashionable society as well as of the artistic world, and it is a strange phase in the artistic history of our century that after having made its invent-

or's fortune, immortalized his name, and filled all England with loveliness, this ware was fated to become "unfashionable," to decline from parlors to kitchens, garrets, and cellars, to be sold in lots at cheap auctions, to be given to children for playthings, and then again



WEDGWOOD JASPER PLAQUE.

to spring to the loftiest heights in cultured esteem, and to absorb great sums from the pockets of collectors!

MARGARET BERTHA WRIGHT.

Josiah Wedgwood was one of those indefatigable men who from time to time spring from the ranks of the common people, and by their energetic character not only practically educate the working population in habits of industry, but by the example of diligence and perseverance which they set before them, largely influence the public activity in all directions, and contribute in a great degree to form the national character. He was, like Arkwright, the youngest of a family of thirteen children. His grandfather and grand-uncle were both potters, as was also his father, who died when he was a mere boy, leaving him a patrimony of twenty pounds. He had learned to read and write at the village school; but on the death of his father he was taken from it and set to work as a "thrower" in a small pottery carried on by his elder brother. There he began life, his working life, to use his own words, "at the lowest round of the ladder," when only eleven years old. He was shortly after seized by an attack of virulent smallpox, from the effects of which he suffered during the rest of his life, for it was followed by a disease in the right knee, which recurred at frequent intervals, and was only got rid of by the amputation of the limb many years later.

Mr. Gladstone, in his eloquent eulogy on Wedgwood delivered some years ago at Burslem, well observed that the disease from which he suffered was not improbably the occasion of his subsequent excellence. "It prevented him from growing up to be the active, vigorous English workman, possessed of all his limbs, and knowing right well the use of them; but it put him upon considering whether, as he could not be that, he might not be something else, and something greater. It sent his mind inward; it drove him to meditate upon the laws and secrets of his art. The result was, that he arrived at a perception and a grasp of them which might, perhaps, have been envied, certainly have been owned, by an Athenian potter."

When he had completed his apprenticeship with his brother, Josiah joined partnership with another workman, and carried on a small business in making knife-hafts, boxes, and sundry articles for domestic use. Another partnership followed, when he proceeded to make melon table-plates, green pickle-leaves, candlesticks, snuff-boxes, and such-like articles; but he made comparatively little progress until he began business on his own account at Burslem in the year 1759. There he diligently pursued his calling, introducing new articles to the trade, and gradually extending his business. What he chiefly aimed at was to manufacture cream-colored ware of a better quality than was then produced in Staffordshire as regarded shape, color, glaze, and durability. To understand the subject thoroughly, he devoted his leisure to the study of chemistry; and he made numerous experiments on fluxes, glazes, and various sorts of clay. Being a close inquirer and accurate observer, he noticed that a certain earth

containing silica, which was black before calcination, became white after exposure to the heat of a furnace. This fact, observed and pondered on, led to the idea of mixing silica with the red powder of the potteries, and to the discovery that the mixture becomes white when calcined. He had but to cover this material with a vitrification of transparent glaze, to obtain one of the most important products of fictile art—that which, under the name of English earthenware, was to attain the greatest commercial value and become of the most extensive utility. Wedgwood was for some time much troubled by his furnaces, though nothing like to the same extent that Palissy was; and he overcame his difficulties in the same way—by repeated experiments and unfaltering perseverance. His first attempts at making porcelain for table use were a succession of disastrous failures—the labors of months being often destroyed in a day. It was only after a long series of trials, in the course of which he lost time, money, and labor, that he arrived at the proper sort of glaze to be used; but he would not be denied, and at last he conquered success through patience. The improvement of pottery became his passion, and it was never lost sight of for a moment.



WEDGWOOD JASPER BAS-RELIEF. DESIGNED BY FLAXMAN.
MERCURY UNITING THE HANDS OF ENGLAND AND FRANCE.

Wedgwood was cordially helped by many persons of rank and influence; for, working in the truest spirit, he readily commanded the help and encouragement of other true workers. He made for Queen Charlotte the first royal table-service of English manufacture, of the kind afterward called "queen's ware," and was ap-



WEDGWOOD'S WARE.

pointed Royal Potter; a title which he prized more than if he had been made a baron. Valuable sets of porcelain were intrusted to him for imitation, in which he succeeded to admiration. Sir William Hamilton lent him specimens of ancient art from Herculaneum, of

which he produced accurate and beautiful copies. The Duchess of Portland outbid him for the Barberini Vase when that article was offered for sale. He bid as high as seventeen hundred guineas for it; the duchess secured it for eighteen hundred; but when she learnt Wedgwood's object she at once generously lent him



GROUP FROM THE PORTLAND VASE.

the vase to copy. He produced fifty copies at a cost of about £2500, and his expenses were not covered by their sale; but he gained his object, which was to show that whatever had been done, English skill and energy could and would accomplish.

Wedgwood called to his aid the crucible of the chemist, the knowledge of the antiquary, and the skill of the artist. He found out Flaxman when a youth, and while he liberally nurtured his genius, drew from him a large number of beautiful designs for his pottery and porcelain; converting them by his manufacture into objects of taste and excellence, and thus making them instrumental in the diffusion of classical art among the people. This famous artist, whose contribution to the reputation of the Wedgwood ware is not usually given sufficient prominence—for without his aid the pottery would have lacked its chief artistic qualities—was the son of a humble seller of plaster casts in London. When a child, he was such an invalid that it was his custom to sit behind his father's shop-counter propped by pillows, amusing himself with drawing and reading. Like all youthful efforts, his first designs were crude. The proud father one day showed some of them to Roubilliac the sculptor, who turned from them with a contemptuous "pshaw!" But the boy had the right stuff in him; he had industry and patience; and he continued to labor incessantly at his books and drawings. He then tried his young powers in modelling figures in plaster of Paris, wax, and clay. By dint of patience and perseverance, his drawing improved so much that he obtained a commission from a lady to execute six original drawings in black chalk of subjects in Homer.

At fifteen Flaxman entered as a pupil at the Royal Academy. Notwithstanding his retiring disposition, he soon became known among the students, and great things were expected of him. Nor were their expectations disappointed; in his fifteenth year he gained the silver prize, and the next year he became a candidate for the gold one. Yet he lost it, and the gold medal was adjudged to a pupil who was not afterward heard of. This failure on the part of the youth was really of service to him. "Give me time," said he to his father, "and I will yet produce works that the Academy will be proud to recognize." He redoubled his efforts, spared no pains, designed and modelled incessantly, and made steady if not rapid progress.

Happily, young Flaxman's skill in design had reached the knowledge of Josiah Wedgwood, who sought him out for the purpose of employing him to design improved patterns of china and earthenware. It may seem a humble department of art for such a genius as Flaxman to work in; but it really was not so. An artist may be laboring truly in his vocation while designing a common teapot or water-jug. Articles in daily use among the people, which are before their eyes at every meal, may be made the vehicles of education to all, and minister to their highest culture. The most ambitious artist may thus confer a greater practical benefit on his countrymen

than by executing an elaborate work which he may sell for thousands of pounds, to be placed in some wealthy man's gallery where it is hidden away from public sight. Before Wedgwood's time the designs which figured upon English china and stoneware were hideous both in drawing and execution, and he determined to improve both. Flaxman did his best to carry out the manufacturer's views. He supplied him from time to time with models and designs of various pieces of earthenware, the subjects of which were principally from ancient verse and history. Many of them are still in existence, and some are equal in beauty and simplicity to his after-designs for marble. The celebrated Etruscan vases, specimens of which were to be found in public museums and in the cabinets of the curious, furnished him with the best examples of form, and these he embellished with his own elegant devices. "Stuart's Athens," then recently published, furnished him with specimens of the purest-shaped Greek utensils; of these he adopted the best, and worked them into new shapes of elegance and beauty. Flaxman then saw that he was laboring in a great work—no less than the promotion of popular education; and he was proud, in after-life, to allude to his early labors in this walk, by which he was enabled at the same time to cultivate his love of the beautiful, to diffuse a taste for art among the people, and to replenish his own purse, while he promoted the prosperity of his friend and benefactor.

At length, in 1782, when twenty-seven years of age, he quitted his father's roof, rented a small house and studio in Wardour Street, Soho, and married Ann Denman. Patiently and happily the affectionate couple plodded on during five years in their humble little home in Wardour Street. At length, having accumulated a sufficient store of savings, they set out for Rome. Arrived there, he applied himself diligently to study; maintaining himself, like other poor artists, by making copies from the antique. English visitors sought his studio, and gave him commissions; and it was then that he composed his beautiful designs illustrative of Homer, Æschylus, and Dante. The price paid for them was moderate—only fifteen shillings apiece; but Flaxman worked for art as well as money; and the beauty of the designs brought him other friends and patrons. He executed "Cupid and Aurora" for the munificent Thomas Hope, and the "Fury of Athamas" for the Earl of Bristol. He then prepared to return to England, his taste improved and cultivated by careful study; but before he left Italy the Academies of Florence and Carrara recognized his merit by electing him a member.

His fame had preceded him to London, where he soon found abundant employment. While at Rome he had been commissioned to execute his famous monument in memory of Lord Mansfield, and it was erected in the north transept of Westminster Abbey shortly after his return. It stands there in majestic grandeur, a monument to the genius of Flaxman himself—calm, simple, and severe. No wonder that Banks, the sculptor, then in the heyday of his fame, exclaimed, when he saw it, "This little man cuts us all out!"

When the members of the Royal Academy heard of Flaxman's return, and especially when they had an opportunity of seeing and admiring his portrait-statue of Mansfield, they were eager to have him enrolled among their number. He allowed his name to be proposed in the candidates' list of associates, and was immediately elected. Shortly after he appeared in an entirely new

character. The little boy who had begun his studies behind the plaster-cast-seller's shop-counter in New Street, Covent Garden, was now, a man of high intellect and recognized supremacy in art, to instruct students, in the character of Professor of Sculpture to the

work of Flaxman and Wedgwood, and also of the more modern ware made by Wedgwood's successors. The finest specimens of the latter are those painted by Emile Lessore, a talented French artist. After some years at the Sèvres manufactory, Lessore went to England, and was employed by the Wedgwoods from about 1859 until his death in 1876. His works were shown at Paris in 1867 and at Vienna in 1873, and numerous medals were awarded him.



MODERN WEDGWOOD EWER.

MODELLED BY PROTAT AND PAINTED BY LESSORE.

Royal Academy! After a long, peaceful, and happy life, Flaxman found himself growing old. The loss which he sustained by the death of his affectionate wife Ann was a severe shock to him; but he survived her several years, during which he executed his cele-

PROPRIETY IN CERAMIC DECORATION.

THE characteristics to be sought in good pottery decoration are, first, appropriateness of subject, an agreeable flow of lines and disposition of masses, effective arrangement with fine quality of color, and lastly, economy of labor, by which is meant, not stint, but wise direction and limitation.

Not many years ago pictorial art became too dignified to condescend to subjects suggested merely by a fanciful and sportive imagination. A picture that did not teach something was a vanity. At the present day many of our best artists maintain that every picture ought to be a decoration; that the lesson it conveys, the ability with which its story is told—by mastery of expression, light and shade, drawing and arrangement—are matters of secondary importance, the question of real importance being whether it is finely colored, and has a decorative effect when hung upon the walls of such an apartment as the painter would have selected for its reception. The truth lies, probably, between the two extremes. Neither gravely truthful nor brightly fanciful art can be surrendered; and painting on pottery—quite unsuited to the former—is peculiarly well adapted for the latter, requiring both taste and invention in coloring and design, in the place of fidelity to nature. Excluding serious and painful or repulsive subjects, every field is open to the painter on pottery. All that is demanded is a conventionalized treatment, varied according to his purpose, either to produce a decorative picture on a flat surface, such as panels of vases, or plaques—i.e., slabs of soft porcelain or earthenware—or to decorate an object having a concave or convex surface. Mr. Ruskin justifies certain eccentricities of the figures in Turner's pictures, observing that when composing a grand landscape we may twist about the forms and proportions of human beings as we do hills, trees, buildings, and other components of the scene. To the decorator, accurate perspective, strict observance of the relative sizes of objects, truth of color, and exactness of form are considerations of minor importance. His first care is to secure a good general effect,

by skilful disposition of light and dark, or by balanced spaces of beautiful color. At one time he may arrest attention by some startling contrast, at others he will affect the eye with pleasurable sensations by means which cannot be discriminated without attentive examination.

For strictly decorative treatment a clear outline should mark out each important component of the picture, and strong light and shade, as well as all attempts to convey an impression of distance by effects of aerial perspective, should be avoided.

Shadows are entirely out of place in pure ornament; but, for decorative pictures, some indulgence may be claimed for their use—not so much to assist in expressing form as to give agreeable variations of color. Their absence is, perhaps, less felt when the coloring is rich and strong than when it is in a light key.



MODERN WEDGWOOD WARE. INCLUDING LESSORE'S "EUROPA" PLATEAU.

brated "Shield of Achilles," and his noble "Archangel Michael Vanquishing Satan"—perhaps his two greatest works.*

The illustrations given herewith present examples of

* This sketch of the careers of Wedgwood and Flaxman is abridged from Samuel Smiles's "Self-Help."—ED. A. A.

DECORATION & FURNITURE

VEXED QUESTIONS IN FURNISHING.

WHAT MAY BE DONE WITH UGLY MANTELS—A NEW CURTAIN MATERIAL WANTED—PRACTICAL DECORATIVE SUGGESTIONS.



OLD-FASHIONED mantels are often an eyesore in country houses. Take the tall gaunt shelf, five feet high, in black or white paint, which may not be marred or changed without offence to the rigid ideas of the owner, and what is to be done? The methods of the

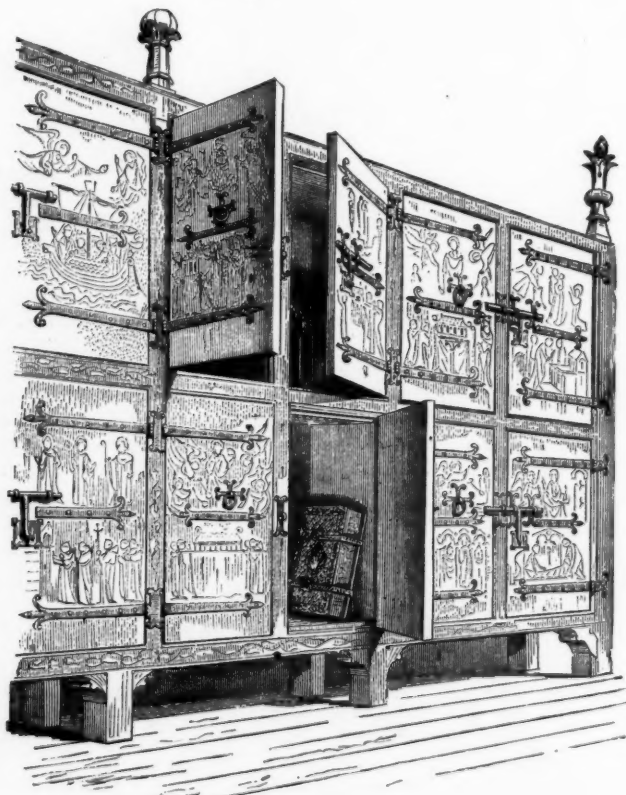
best house artists suggest some ideas which may be of use to people who have such fixtures to deal with.

In one instance a tall white wood mantel was allowed to keep its quaint original ornament of ovals of looking-glass, set in the flat pilasters and under the shelf and framed in narrow gold beading. Outside of these the wood was covered with maroon velvet tacked on the sides of the upright, with very fine "invisible" tacks. The space under the high shelf was hung with a band of etchings in a long flat gold and cherry frame of the natural light color, which harmonized beautifully with the velvet and gilding. The mantel scarf was maroon velvet, just falling over the edge, with lace border three inches wide, of a brownish-cream tint, which went well with the deep red, yellow-white, and slight gilding of the rest. The long ends were finished with lace over fringe of maroon and gold-colored silks in pale tinges which repeated the effect of bullion. The summer drapery for this mantel was wholly of antique lace over amber—silk? No, but plain sateen, covering the whole of the obnoxious woodwork, and deeply draping the sides, allowing the mirrors to be seen. The fireplace was filled with a huge basket of growing plants which hid the opening with a luxuriant ampelopsis, against which were placed such plants as were in bloom, a mass of sweet alyssum, aquilegia or gaillardia, the latter forming a gorgeous centre with its brave golden stars. The materials for this design were seven yards of velveteen at seventy-five cents, three of lace at eighty cents, one yard of fringe at two dollars, an etching frame at two dollars and a half, the flowers and the tacks. The summer arrangement cost about five dollars. The ornaments for the mantel were a Benares brass flagon and vase, a long tray of deep blue Nankin, and plain cylinder vases of yellow-pink modern glass, mounted on gilt perforated holders, placed there for flowers, and because they blended the colors of the mantel perfectly. The room was a summer chamber with a fringed mat of the new English tapestry carpet in "fade" colors and border of dark red and check matting, furniture of Wakefield rattan, a maroon rug for the lounge, cushions in maroon and amber silk and plush, and curtains of antique lace over amber sateen, bordered with broad maroon satin ribbon, and caught back with a large bow, to show the lining, the lower corner of which was embroidered in dark artemisias and yellow daisies. For winter plain curtains of velveteen were placed under the white ones, so as to be drawn entirely away from the glass when wished. The wall-paper was a tea-rose with pale leaf-brown pencillings and border of dark rose-foliage with some large deep-red petals. (I have been drawn on to give the full description of this room, because each feature harmonized so perfectly with the others that one insensibly led to the whole.)

Another obnoxious mantel was improved by an open-work screen of light cherry, sawed out of half-inch

wood, to conceal the entire front, fitting the arched fireplace, and standing on substantial block bases at the sides. The strong frame was made to support irregular shelves each side, with dwarf railings. A similar screen rose two feet at the back of the mantel, framing a bevelled oblong square panel of prune velvet crossed by an upright mirror panel in the middle. When seen with shallow glass dishes filled with pink laurel branches under the velvet panel, the effect was very pleasing.

A third forlorn, glossy old black mantel was straightway turned into an admirable decorative piece by the girl artists who occupied a room in a Maine farmhouse. Stalks of golden and brown rudbeckia, russet, thick-headed grasses, and wild red lilies were painted on the smooth dark wood, and a ledge fastened just under the frieze of the mantel to hold brushes, palettes, and artist belongings. A nursery fireplace had Japanese crape pictures under the shelf alternating with wider panels of a heavy-looking bronze material, which I grieve to say is not fashion drapery even, but cotton flannel of the best quality, thick, smooth, and firm as Spanish leather, and good for all backings in such



THIRTEENTH CENTURY ARMOIRE.

work. The pictures were carried down the sides of the mantel and a bright fan tacked in each corner above the fireplace to fill the space. The colors of the crape pictures and fans were carefully chosen to harmonize with the ground.

After experimenting to find the cheapest good material for curtains, I am quite persuaded that nothing fully answering the end has yet been made. A much-used drapery of double-faced Canton flannel fades in the sun, as proved by wear, and the nap fades soon, looking unnecessarily shabby. Jute looks well, but it frays and cannot be renovated. Wool curtains hold the dust, which is a permanent plague of all housekeeping with the present systems of heating and building. There are few fabrics which will take the beating necessary to cleanse them from dust without injury. Momie cloth, brocatelle, even turcoman will not bear a year's dusting, and what woman of taste can tolerate a suspicion of dust in her furniture or hangings, rich or poor? Give me grass mats sooner. The old-fashioned blue

and white check bedroom curtains of homespun linen were of a material which answered well the use demanded of it. The round even thread gave fulness to the web and its folds; it was clean, durable, and healthful. Why cannot we have something as practical with better taste and variety? My ideal hanging for common use is a firm softly falling linen, of half bleached hues woven with stripes of pale blue, light red, buff, deep blue, or dark red, all colors which we know by our damasks that linen receives readily and that never lose beauty. With broken stripes or damaskings of these colors variety could be gained for all purposes, decidedly better than anything we have now. A soft, thick, round-thread linen, of a silvery grayish-brown, with wide uneven stripes of light blue, would be very pretty for simple rooms. A dark unbleached brown with red and amber stripes would be serviceable and pleasing in color, but the only things approaching it are German table linen in graceless floral patterns. I have been strongly tempted to take the German blue and red cotton for table-cloths, two yards wide, sew bands or borders of unbleached striped linen to it and hang for door curtains or archways. Only the association with ham sandwiches and the dull mustard-pots of cheap lunch-tables deters one. We want wide, heavy, unbleached and colored linens of a quality and pattern suitable for curtains and furniture.

Needlewomen and housekeepers want, moreover, a wide two and a half yard crash, of the finest Russian quality, for embroidery and drawn work in hangings and bed-covers. The narrow crash is used, and the strips joined together, but the work cannot be as satisfactory as if on wide cloth. Neither burlaps nor canvas nor any of the slack-twisted race will answer for the purposes of house hangings, and if the manufacturers cannot or will not furnish such goods as are needed, the hand-loom must be brought in again, and the scarce weavers will command their own price, as they do for the hand-woven linen sheetings sought by English ladies of experience in the northern counties of Britain. Our people have almost lost the knowledge of what good fabrics are, save as they come in some imperishable fragment of India calico, or homespun check. A broad crash of the fine grays of the brilliant Russian flax, which is more silvery and lustrous than any other, would be invaluable for household purposes. What cool, easily kept bedspreads might be embroidered from it, what hangings, durable, graceful, and every way pleasant! For covers and draperies it would only yield place to silk for uses of luxury, though for intrinsic worth it must always be superior to silk as non-electric and non-absorbent. It is the luxury of the poor and the middle class to have their homes always fresh and agreeable with these pure, pliable, stout hangings.

I recall an hour once spent in the house of a Russian farmer, a low mud hut on the wind-swept plains, where all the surroundings were of the rudest description. The walls were unplastered, the floor of beaten clay, but that lowly home held more of the essentials of comfort and refinement than any smart mechanic's house you can find in a thousand. Warmth and ventilation were provided without smoke, dust, or draughts, by the continental mode of heating; no furnace or steam warmed house in New York has better air than this adobe hut, and few of our richer homes have such hangings to show as the best room, where stood the great down bed dressed like an altar, with snowy curtains and spread of homespun linen and lace of rich Greek pattern fifteen inches deep on tester, counterpane, pillows, everywhere that lace could go. For napery,

they brought me towels of glistening linen, bordered with red cotton and shining lace, such as an American woman will hardly trouble herself to make for body linen. Exquisite neatness, entire comfort, and lavish use of ornament of the best kind—what more do we include in the term refinement?

Until the broad linens and heavy cottons we want are furnished, the best substitute for an inexpensive curtain will be unbleached sheeting, dyed to order. Unbleached of the heaviest make, which has lost none of its strength by bleaching, can be dyed in available colors at any good establishment at a cost of from ten to fifteen cents a yard, and will prove more satisfactory than anything yet recommended. With cotton colored indigo, madder red and brown, yellow, and light ingrain blue, sufficiently good effects can be produced by combinations, embroideries, and appliqué. A pair of unbleached curtains, sprigged in red and blue chain-stitch, imitating tambour work, is rapidly and cheaply made, and with a deep red border to one and deep blue for the other they look bright and pretty. Much better will be the dull blue cotton curtains with cross-bands of lighter blue, worked in clusters of bluish berries in light and dark shades with touches of red, set on with dark red bars and bold cross-stitching of deep orange. Embroidery relieves another blue curtain with stars of brownish yellow rudbeckia, two blossoms together with leaf and short stem in sprigs at wide distances, with scrolls of the same flower on the heading of dull wine-color.

SHIRLEY DARE.

CONVENTIONAL TREATMENT IN DESIGN.

[See illustrations in the supplement.]

No plant is better known in England than the beautiful Hawthorn, Whitethorn, or May. It is much used for hedgerows, for which, on account of its strength, closeness of growth, and spiny character, it is well adapted. Mr. F. E. Hulme, in a paper on the adaptability of British plants to the purposes of design, says of the hawthorn:

"The leaves of the plant are exceedingly varied in form, affording a great choice for the selection of the ornamentist; some being very simple in character, while others are deeply cut, and very rich and beautiful in outline. A permanent variety may be occasionally met with, in which the leaves, instead of being of the ordinary deep and bluish-green, are in addition irregularly blotched with varying and intermingling tones of yellow. The flowers also of the hawthorn are subject to considerable variation in color; the typical state is a pure milky-white; but owing to the nature of the soil in which the plant is found, the blossoms may occasionally be seen varying from a pale pink to almost crimson. The berries, also, though generally of a deep crimson color, are sometimes of an intensely golden yellow."

The hawthorn is one of the favorite plants of the ornamentist, occurring very commonly in English works of the Middle Ages. Mr. Hulme cites its occurrence in a finial in the Lady Chapel, Exeter; as a stone-diaper alternating with oak, at Lincoln; in two fine spandrels, and a beautiful capital, very full and rich in its wreathing, in the Chapter-house, Southwell; and in the cathedrals at Ely, Wells, and Winchester. He says: "Wherever met with in ornamental art, the leaves and berries are the parts selected; to the best of our knowledge the flowers have never, in any instance, been introduced, no doubt from the fact of the minuteness and delicacy of each individual blossom, and its habit of growing in clusters, which, though extremely beautiful in nature, are, from their intricacy in detail, unsuited to the purposes of the ornamentist."

Notwithstanding this opinion, it will be seen by the illustrations, in the supplement pages, of the conventional treatment of the hawthorn—for which we are indebted to *The Journal of Decorative Art*, published in Manchester, England—that the flowers may be intro-

duced with good effect. The illustrations are expressly designed to convey a lesson on conventionalism. Owen Jones, in his "Grammar of Ornament," speaking on the conventionality of natural forms, says: "Flowers or other natural objects should not be used as ornaments, but conventional representations, founded upon them, sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate." The object in these designs, apart from their usefulness for panel decoration, is to illustrate what is meant by this conventionalizing of natural forms. Chambers's Encyclopædia explains "conventional" as "that which is in accordance, not with the absolute principles of beauty in form and color, but with the opinions and sentiments in reference to forms and colors which chance to prevail at a particular time, in a particular country, or social class." Our contemporary is not satisfied with the limits of this definition, and in the following lucid sentences explains what it understands the word to mean when applied to decoration:

"No. 1 is the natural type or fac-simile of the hawthorn leaf, stem, and flower as it grows in our hedgerows. No. 2 is an upright panel showing an extremely conventional adaptation of the leaf, stem, and berry of

ing ornament, we have altered and twisted into forms not seen in nature, but nevertheless pleasing and useful. It will be observed also that although not following the natural type it has a principle of growth and movement in its construction, and the eye naturally follows this growth from its start in the base to the top of the spiral stem, this again contrasting with the straight upright stem, making each more pleasing (the contrast of straight lines with curves is always so), the whole forming a strictly conventional ornament. No. 3 is another arrangement on a horizontal panel based upon a geometrical form, and in this example we see another condition of conventionalism in its symmetrical arrangement, the one half of the design being the exact counterpart of the other. This is very rarely the case in natural forms. Many kinds of ferns approach the nearest, inasmuch as the fronds when fully grown are beautifully symmetrical, but with a symmetry peculiarly their own, and not such as is displayed in our example. If we examine a frond of fern we shall find that the lobes of the fronds (if we may use the term) on the one side are not exactly opposite those on the other, but occupy a place on the one side opposite the space left between two lobes on the other side. Many other plants have the same habit, while others (notably the

dwarf palms) will have as many as three and four or more leaves springing from the same point. Now to make each leaf exactly alike in form, and place them in exactly the same positions on each side of a central or other stem, may be termed symmetrical conventionalism, whether it be a natural leaf or otherwise. If we take any number of leaves from among the thousands borne by any tree we shall not find two of them exactly alike; they bear a general resemblance in form, sufficiently so to tell us to what tree or species they belong, but there the likeness ends, each one differs from another in some marked respect. So that if we simply use the natural leaf and double it in its exact form, placing it symmetrically, we thereby conventionalize it. No. 4 on our sheet, while still retaining the three berries and three-lobed leaves, more nearly approaches the natural type of the hawthorn, inasmuch as the ends of the lobes are more notched or serrated. Springing out of the vase is a conventional rose formed of eight large petals and eight small ones arranged round the centre disk. No. 5 is still another conventional arrangement of the hawthorn designed as a tile decoration. The leaves and berries are symmetrically placed, are equal-sided, and lend themselves admirably to the square of the tile. The four leaves in the centre, when looked at for a moment, lose their leaf form in some measure, and the black background appears as a cross. In the example of panel decoration (No. 6) we have the nearest approach to its natural type.

The leaves are five-lobed as in the natural leaf, and the flowers are some with four and some with five petals. The arrangement of stem and leaves, while conventionalized to a certain extent, is of a strongly representative character, and cannot be mistaken for any other than the hawthorn. This example may be classed as a slightly conventionalized rendering of it, symmetrically arranged. We now come to No. 7, which example may be classed as a strictly conventionalized geometrical rendering of the simple daisy. It is stiff and formal, but not unpleasing on that account. There is no pretence of naturalism—it is in itself complete as a tile, but as a decoration requires to be multiplied and seen in the mass to judge accurately of its suitability for the purpose for which it is designed when in use. It is placed here as a contrast to the semi-natural forms of the other examples. From what has been said we see that, so far as ornamental forms are concerned, conventionalism simply means the adaptation and alteration of natural forms for the purposes of decorative design, while at the same time retaining in the ornamental form sufficient of the natural form to indicate the source from which it springs." This liberal definition would certainly bring within its scope a very varied range of motives.



THIRTEENTH CENTURY ROLLING FIRE-BOX.

the hawthorn. For the purpose of our ornament it will be seen that we have arranged the leaf and berries on a spiral stem which winds round a centre one. Now we know that this arrangement is not a natural one; we see that at a glance. The berries also are arranged in threes, but in a natural state they are in clusters. Three berries or three leaves so placed form in themselves a pleasing and symmetrical outline and form. Similarly we form the leaves with three lobes instead of five, as in the natural leaf. These we have drawn thus because it is simple, answers our purpose, and is altogether more pleasing in form than four would be. It is a singular fact that odd numbers are generally more pleasing in this respect than even ones. Now our ornament, while not following the natural type, does show to those acquainted with the leaf that it is based upon the hawthorn leaf, and although the berries may be, strictly speaking, somewhat more like the cherry than the hawthorn fruit, yet, taken in conjunction with the form of leaf, no mistake could be made; it is not, in fact, a representation of the hawthorn either in leaf, berry, or order of growth, and yet is sufficiently near for us to say that it is a conventional rendering of that tree, which, for the purpose of forming a pleas-

THE ART OF ILLUMINATION.

II.

ILLUMINATIONS of the twelfth century are more easily distinguished than those of any other period. Manuscripts of an immense size were then produced, and the principal capital letters were frequently from twelve to eighteen inches in length, and sometimes longer, occupying, in fact, the greater part of the page on which they appear. Simplicity, elegance, and accuracy of drawing were their leading characteristics. They were usually formed of continuous or interlacing

bands, or scrolls, terminating in conventional foliage and flowers, commonly proceeding from the mouth of a dragon or other monster, and sometimes from a human mask. Two distinct modes of treatment were employed on the borders and initial letters of this time. In the one, the outlines are all red, and the details rounded by fine delicate lines of the same color the whole being relieved by backgrounds of blue, green, and yellow. The letter H on this page is an



INITIAL FROM A TWELFTH CENTURY MANUSCRIPT.

example of this style of art. In the other, these bands, branches, and flowers were colored in gradations of the richest tints, heightened on the outer edge with pure white, and made distinct by a bold black outline. The ground was sometimes formed of various colors almost equally distributed, sometimes partially of gold, and often wholly so. Occasionally the figure of the prophet, apostle, or historian of the text following is introduced, commonly having a scroll in his right hand bearing an inscription. It is worthy of remark that the figures introduced at this time into manuscripts show a great advance over preceding ones, both in drawing and coloring; though still quaint in style, the heads are remarkable for sincere and truthful expression, and the draperies for the broad and simple arrangement of their folds, and the sober and harmonious character of the tints employed on them.

Among the present examples extant of twelfth century illumination are those contained in three enormous volumes in the British Museum. The work is a *Passionale*, or collection of lives of saints, written toward the

close of the century, in double columns, on vellum, in the large characters which about that time began to be used, and which form the link between the round open



INITIAL FROM A TENTH CENTURY BIBLE PRESENTED TO CHARLES THE BOLD.

letter of the preceding century and a half, and the square or Gothic letter of a later period. From the great number of German saints introduced into these volumes and from the legend of Count Ludovic, inserted at the close of the second, we may conclude that the work was written for the monastery of Arnstein, on the river Lahn, about a mile above Coblenz, in which monastic house, as appears by a memorandum at the end of the last volume, it was still preserved in 1464.

An example of nearly the same period and style as this *Passionale* is the copy of a Bible in the British Museum, in the Vulgate version, comprised in two very large folio volumes, and written on vellum in double columns. The illuminated letters prefixed to each book are more richly colored and more highly finished than those found in the former. Prefixed to the first is the Epistle of Jerome to Paulinus, with a full-length figure of the writer sitting at a desk, while a monk holds out an inkhorn to him. In the first book of Kings are also introduced interesting illustrations of costume in the figures of Goliath in chain mail and of Saul destroying himself. The second volume commences with

the Psalter, the initial letter of which is magnificently executed, and the New Testament is embellished with figures of the Apostles.

From the end of this century books became reduced in size, and their contents exhibited a similar diminution in all their decorative features.

The principal capital letters were commonly inclosed within square frames, at the angles and along the sides of which were frequently placed medallions, the one half

encroaching upon the border within, and the other on the plain margin without. These medallions contained figures of prophets, saints, minstrels playing on various instruments, or other illustrations of the text to follow. Between the outer ornamental border and the letter the ground, of a dark color, usually blue, was elaborately diapered. The letter itself was composed of the most delicate and intricate interlacing of small bands of light brown, green, and blue, alternately. These bands commenced with the heads of snakes or fanciful reptiles, from which small leaves occasionally projected, and terminated in full bunches of foliage. Entangled in these folds are found dogs, rabbits, squirrels, and other animals, most carefully drawn and in every conceivable attitude. These, like the figures in the medallions, are on raised and burnished gold grounds. All

these details are surrounded by a clear and intensely black outline, evidently composed of lampblack and gum.

During the thirteenth century several important changes took place in the art of illumination. In the beginning of it, highly burnished gold, on raised grounds, came into general use as the backgrounds, both to figures and ornaments, in lieu of the more simple application of leaf gold, found in earlier books. At the same time the delicate material called uterine vellum began to be employed, and on its exquisitely smooth and even surface the scribes produced writing frequently so minute that to decipher it the aid of a glass becomes necessary. This writing

was as remarkable for its beauty and accuracy as for its microscopic character; another peculiarity in

the small figures found in manuscripts in the latter part of this and during the following century is the marvelous fineness of the lines by which the features of the face are shown; as these are without any gradation to indicate light and shade, and, as the faces are only slightly tinted or left altogether free from color, they mark a distinct style in art. These lines are frequently drawn with wonderful truth, beauty, and propriety of expression, while the hair is varied with stronger lines massed in flowing curls. A very bold and elegant style of ornamentation, in the fifteenth century, was employed on the margins of manuscripts, in which the foliage surrounding them was made to grow out of the body of the capital letter commencing the text, or at the beginning of a chapter in any part



BORDER FROM A FIFTEENTH CENTURY MANUSCRIPT.

of the page. Decorations of this character are found in perfection in English books. The letter R with text on the opposite page, and the portion of a border on

page 36, are favorable examples of these peculiarities. The letter and text are taken from a large folio Bible in the British Museum, measuring twenty-four inches in height by fourteen inches in width. It is profusely enriched with illuminations. The commencement of each book has a marginal border, surrounding and dividing the text into columns, and containing a large initial, sometimes composed of foliage.

PRACTICAL HINTS FOR ILLUMINATORS.

II.

NEARLY all the periods of illuminating were characterized by peculiar styles of coloring. In many works the colors are treated flat, without any attempt to give a raised effect. The ornaments

of this style are usually executed on the vellum alone, without any ground color. In others, a relieved effect is given to the ornamental details by shadows. In illuminations of this school, the enrichments are generally worked upon a ground of gold or color. In illuminations of the thirteenth, fourteenth, and fifteenth centuries, white line-work upon color was largely used. In the party-colored initials and ornaments of the fourteenth century, a white line generally divided the colors, which were at times outlined with black. Beautiful surface decoration was executed in white upon the various rich ornaments of the thirteenth century and early fourteenth.

In shading leaf-work, the illuminator must use the harmonies; such as the deeper tones of the color employed to ground the leaf, or those colors nearest to it on the color circle. For instance, if the leaf be light blue, it should be shaded with dark blue; if normal blue, with blue running to purple. If red, it should be shaded with the tones of crimson (red purple) running to purple as before. The reverse side of the leaves, or turnovers, should be colored with the full contrasting color of the leaf proper. For instance, if the leaf be blue, shaded with dark blue or purple, the turnover should be orange, shaded with scarlet running to crimson. Leaves may be lighted up with delicate hatchings in gold, white, or very light colors. The deepest shadows may be executed with hatching in black.

Blue, the primary of the first importance, should ever be most largely used in all works of decorative art. Its perfect contrasting color is orange; and its most perfect harmonies are those tones of itself produced by its admixture with white or black.

Red, the second primary, has green for its contrasting color; and all the scales of oranges and crimsons for its harmonies.

Yellow, the primary of most light and power, has

purple for its contrast, and the compounds of itself with white, and the scale of oranges for its perfect harmonies.

These colors, therefore, cannot be used together in juxtaposition with injurious effect.

Green, the contrasting color of red, should be sparingly used in illuminating, being a lighting-up color. It must never be employed for its own value, but only from its power on other tints, which it lights up, or gives vigor to, in an extraordinary degree.

Gold takes the place of yellow in the perfect group of the three primaries with great success; and perhaps nothing is more commonly seen in nearly all departments of decorative art than the triplet—blue, red, and gold.

Gray may be introduced into almost any combination of colors, and forms a beautiful harmony associated with brilliant hues of blue and crimson.

est energies in the ornamentation of their initial letters; and we advise the student also to bestow great care upon those he introduces into his illuminations. The letters may be placed upon solid panels of gold or colors, or surrounded with rich masses of delicate line work, as may be observed in some fourteenth century MSS.

The letters themselves may be executed in various ways. This depends greatly, of course, on the period of illumination the student has selected to work after. The thirteenth, fourteenth, and fifteenth century schools are the best adapted to modern use and requirements.

Miniature subjects, scroll and leaf-work, or diapering, may be used to fill up the centre of the initials. If miniatures are anywhere introduced, they must have immediate reference to the subject of the text.

There are several ways in which a border may be composed: it may be made to entirely surround the text, placed upon a background of gold or color; it may extend only round three or two sides, or it may be confined to one only.

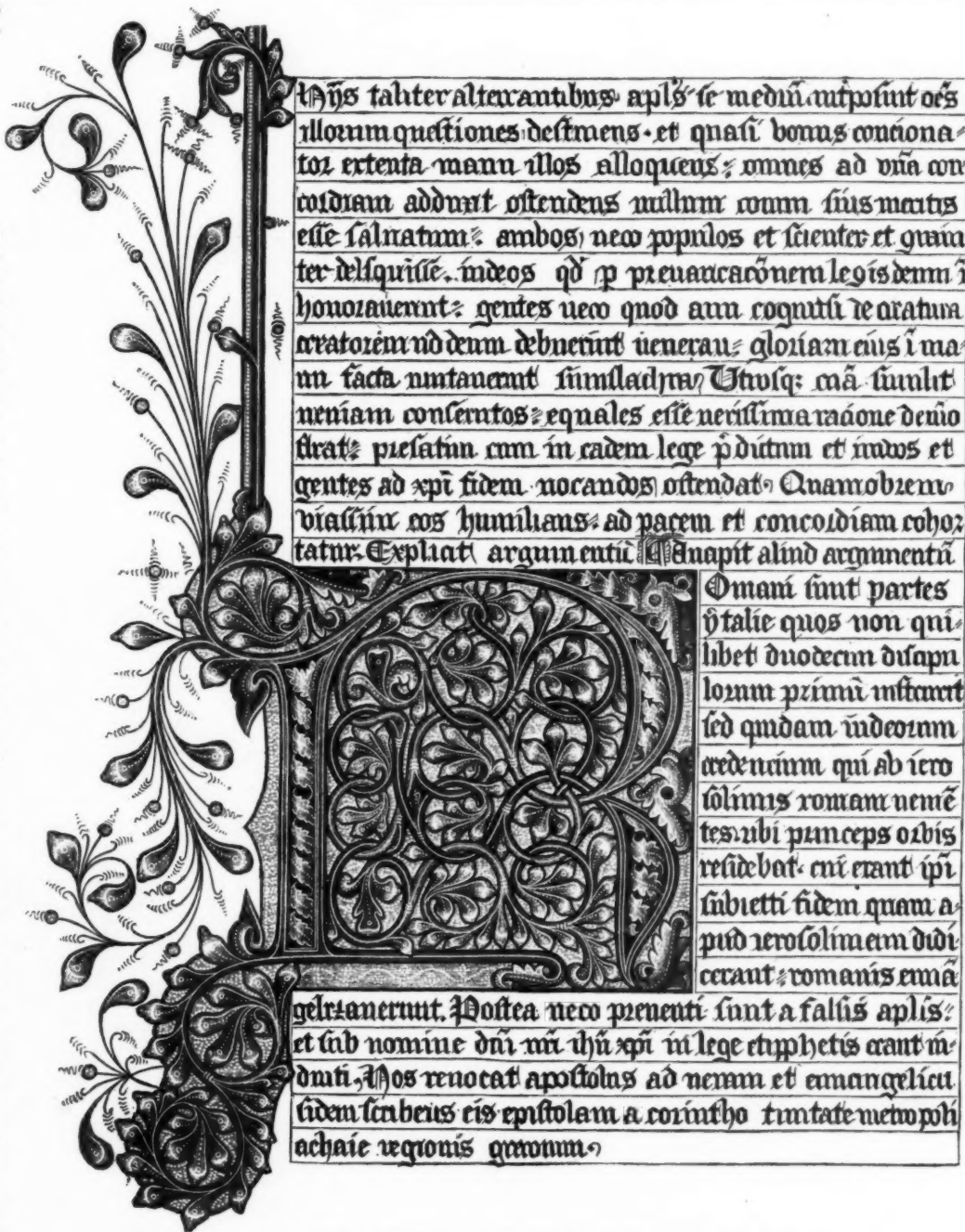
Of all these, the complete border is the richest, and is the form most generally to be found in the MSS. of the fourteenth century.

All the lines employed in design must be flowing and graceful; a great deal of the beauty of an illumination depends upon this. Nothing is more offensive to the eye than a broken outline or scroll.

The illuminator must not overcrowd his composition, for he will gain little by crowding ornament at all. He must seek after repose, simplicity, and elegance.

No ornament or detail must be executed carelessly; each leaf and bud, however small or insignificant, should be finished as if it were the only ornament on the page. The student need never hope to attain eminence in his art unless each thing he does is done with his whole might. One who would become in truth an illuminator must not for one moment think that weeks or months will terminate his study. If it did, the charm which

dwells with the art would be of short duration, instead of increasing, as it ever does, day by day continually. That person is no illuminator who for a time takes up the instruments of the art, to execute a book-mark for a friend, or to adorn some lady's album with gold and color, and then consigns them to their case until some like occasion prompts their use. How different is he, the true illuminator, who toils, yet knows it not, day after day, in every spare hour, and through the night far into the hours of morning, for love of the art itself; who wanders abroad among the works of Nature that he may derive new inspiration; who bears home to his quiet studio plants and flowers, and converts their beautiful forms into the delicate designs which are to adorn the labors of his hands, careless whether other eyes see them or not! Such a man has the true spirit.



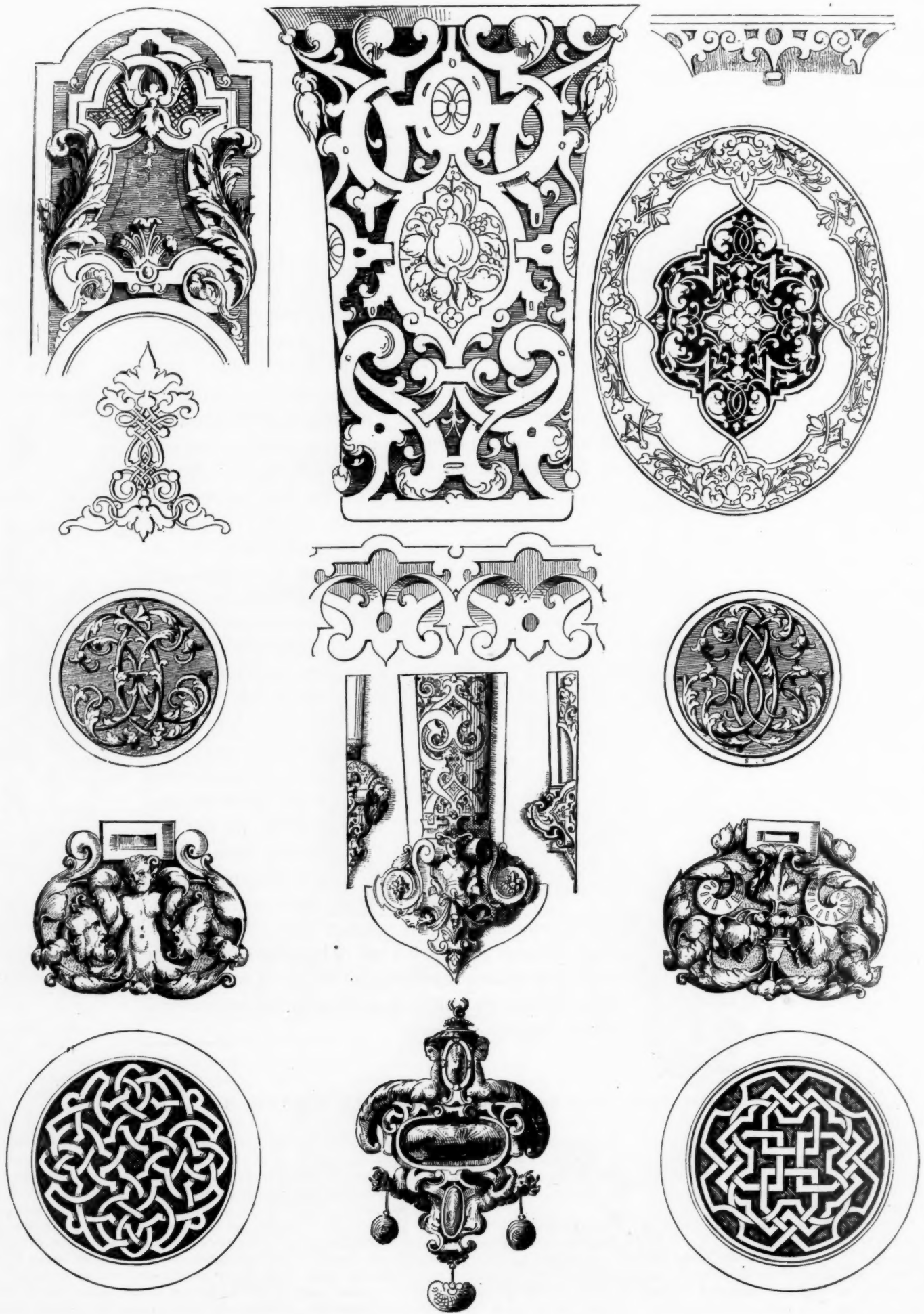
ILLUMINATED PAGE FROM A FIFTEENTH CENTURY BIBLE IN THE BRITISH MUSEUM.

The student, while studying this department of art, should experiment with numerous combinations of colors, taking note of those which prove most pleasing for future use. A collection of combinations of colors, made and preserved in a small scrap book, would prove of value for the sake of reference.

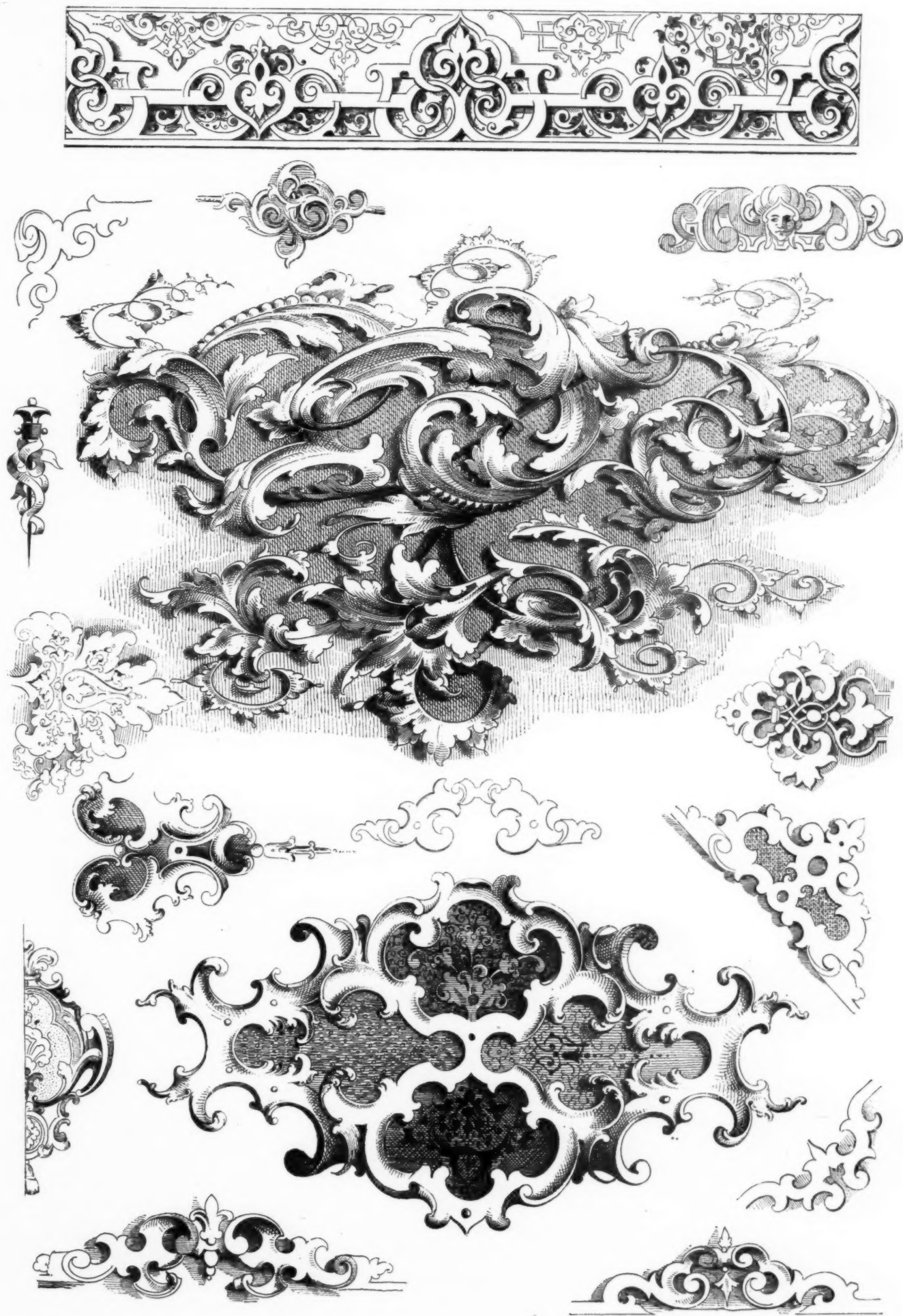
The student is recommended not to overdo his ornamental portions, for one is apt to think that the text is secondary to the illumination, and not that the illumination is intended to decorate the text. A rather large margin adds greatly to the beauty of the illumination, and never fails to increase its effect and importance.

The initial letter should not be too large in itself or in its detail, for it will outweigh the border and text; this is to be avoided if possible.

The illuminators of old loved to expend their great-



EXAMPLES OF DECORATIVE DESIGN SELECTED FROM THE BEST HISTORICAL MODELS.



EXAMPLES OF DECORATIVE DESIGN SELECTED FROM THE BEST HISTORICAL MODELS.

ART IN DRESS

FEET AND SHOES.

I. **T**HERE is no part of the human body which has suffered and suffers more from the caprices of fashion than the foot—the female foot especially. Except, however, with the Chinese ladies—whose pedal deformity American and European women so ardently strive to emulate—we rarely find among the Orientals any wilful disregard of the artistic principles of beauty and utility. As a rule, it is to the East that we turn for the best examples of artistic costumes, and if there be any exception to the rule it is not in the matter of the covering of the foot. In contrast with the absurd fashion of the Chinese lady, we have the sensible and generally beautiful shoes and sandals of the Turk, the Persian, and the Hindoo. Even in China it is only the highly born who deform the feet. As shown in our illustration, the working woman there wears an easy shoe, as indeed she is bound to do by the nature of her occupations. American working women—or working ladies as they prefer to be called—we know, of course, are just as insistent on their right to imprison their feet as are our women of leisure who habitually ride abroad in carriages or loll at home in easy-chairs. It is not possible to find a naturally beautiful foot in any country where Parisian fashions obtain. Every one that is encased in the modern shoe is deformed. The second toe, which should be separated from the rest of the toes, is inclined toward them, and is seldom longer than the great one, as it should be. All are crushed out of shape to fit into the cruel little leathern case which fashion ordains shall contain them. The artist understands this perfectly well, and when he wants to paint a beautiful foot, he knows better than to seek the lady of his acquaintance whose pretty face may have enchanted him, but goes to the East or among the fisherwomen of Brittany or Italy who have never worn a shoe, and there he finds the firm, free, and elastic movements of the muscles which the tiny feet of the American belle have never known since in their infantile days they toddled about the nursery.

"The gestures of children, being all dictated by nature," says Sir Joshua Reynolds, "are graceful; affectation and distortion come in with the dancing-master." This is very noticeable in turning out the toes. We do not say that altogether turning them in is desirable, although that is the tendency of nature. But there is a happy medium which is seldom reached. Mrs. Merrifield, an English writer, some time ago pointed out the consequences of turning out the toes, in the following language: "The inner ankle is bent downward toward the ground, and the knees are drawn inward, producing the deformity called knock-kneed; thus the whole limb is distorted and consequently weakened; there is always a want of muscular power in the legs of those who turn their toes very much outward. It must be remarked, however, that women, from the greater breadth of the frame at the hips, naturally turn the toes out more than men. In this point also, statues may be studied with advantage. Where form only is considered, it is generally safer to refer to examples of sculpture than painting, because in the latter the artist is apt to lose sight of the pri-

mary object in his attention to color; besides, it is the sculptor who makes an exact image of a figure which is equally perfect seen from all points of view, while the painter makes a pictorial or perspective representation of nature, as seen from one point of view only." Painters and poets, it may be added, are much to blame for the encouragement of the false idea that feet to be beautiful must necessarily be small. Small feet and hands, it is true, are characteristic in some nations;

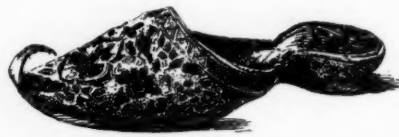


FIG. 1. PERSIAN SLIPPER DECORATED WITH PEARLS.

in this country and in the southern lands of Europe, for instance. But a small hand or foot is not necessarily shapely; nor is a large one always the reverse.

Beautiful feet, we are told, are to be seen in Egypt, especially among the female peasants, whose feet and hands are said to be exquisite. The same is true in regard to the Hindoo women. The late Jules Jacquemart had a famous collection of shoes which was par-

see simple wooden sandals which are kept on the feet by means of a stalk with a bud-shaped button that slips between the great toe and the one next to it; some are plain and simple, others are engraved. The latter have a red bud divided into petals imitating a flower; a spring concealed in the wood causes the flower to open with each step. Is this merely a naive embellishment, or is it a souvenir of the sacred legends of Buddhism, which places its divinities upon the blooming lotus flower? Pondicherry shows sandals of an antique form with straps of leather damascened in tin covering the top of the foot and leaving bare the toes; this is the shoe of the higher castes. As to the nabobs, their shoes are flat, with the toe raised squarely to a point rolled over in a volute, and are of the greatest richness; some are embroidered entirely in silver, others are in red cloth which fairly disappears under decorations of gold, silver, and the wing-covers of insects, sparkling like emeralds. There, too, are armor shoes covered with riveted meshes surrounding a triangular upper piece of brocade damascened in gold. The Punjab presents enticing women's shoes elegantly embroidered with gold and beetles' wing-covers, besides men's 'papousses' of red leather and fawn-colored sandals decorated with designs in white."

Much remains to be said on this interesting subject, which M. Jacquemart's famous collection and other historical examples which we have come across and shall illustrate will enable us to resume in our next issue, when we shall speak particularly of the progress in the fashions in shoes in the northern countries of Europe.

"HAPPY are those," says The Delineator, "who in remote days had loving uncles or relatives of some degree, who went to China and brought home to them things they considered worthless but yet put carefully away. To-day they will be appreciated at their worth, and tenderly drawn from their hiding-places. The queer-looking robes, the odd scarfs, and the soft, silky shawls that drape so beautifully, all possess a value that the bright girl of to-day, quick with her needle and thoughtful of ways and

means, will know how to bring forth. In fixing your Eastern treasures, do not, oh, ambitious maiden! cut them; rather let your drapery be odd, your loopings queer; but preserve your shawl or scarf in one piece, for some day you will surely want it metamorphosed into something else."

NOTES ON DRESS.

A FOREIGN visitor of wide experience and much taste, coming last season from Trouville to Saratoga, was heard to comment upon a striking difference between the costumes of French and American leaders of society. "It is not the relative cost of the toilettes," he observed; "that, no doubt, thanks to the man-milliners, is pretty much the same; but where I left our *élégantes* in cotton, I find your American beauties in silk, even velvet, at midsummer! At high noon upon the piazzas of these monster hotels, in the afternoon when driving, your belles dames wear what seem to my bedazzled eyes, ball costumes surmounted by the most coquettish of plumed hats!"

How much of truth there is in the remark, one need only visit the great American watering-places to discover. Without pausing to bestow further mild satire



FIG. 2. WOODEN SANDAL WITH FLOWER-BUD.

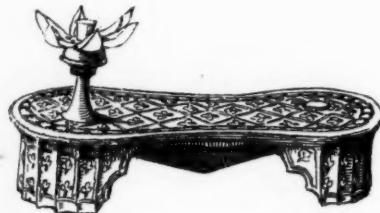


FIG. 3. WOODEN SANDAL WITH OPEN FLOWER.



FIG. 4. PONDICHERRY SANDAL.



FIG. 5. NABOB'S SHOE EMBROIDERED WITH SILVER.

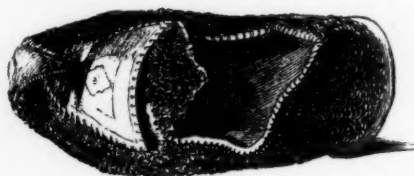


FIG. 6. ARMOR SHOE.

INDIAN SHOES.

IN THE JULES JACQUEMART COLLECTION.

ticularly rich in Oriental examples. Charles Blanc describes as follows some of them which we illustrate herewith: "There are hunting shoes made of one piece of leather, the sides of which are united on top by means of a braid of red strings plaited with silk and silver; men's slippers covered in white cotton, the soles formed of several thicknesses of cotton cloth pressed and cut like the edges of a book; marvellous ladies' slippers, some with a foundation of white pearls with designs in colored pearls, fit gift for a royal favorite, others embroidered with a sprinkling of small flowers on a green foundation, and still others of red morocco relieved with green tufts. In the same collection we

upon our poor compatriots, who are abundantly favored with it, perhaps a description of some of the new picturesque "country" dresses recently made up in France may prove of interest. Pompadour cottons and sateens are now admirable in design, reproducing motives taken from the period from the reign of Louis XIV. to that of Louis XVI. The style of Louis XV. is most popular, the dresses made short, having bodices with full paniers of muslin over light silk petticoats. Marie Antoinette fished of silk muslin edged with the prettiest of all laces, Mechlin, are worn with breast-knots of natural flowers, a bouquet of the same flowers being added to hat or parasol.

* * *

A LARGE straw hat, shading the face well, completes this pretty costume, and a lady of rank has set the fashion of carrying a silver-headed cane thrust through a basket-bonnet tied at the handle with colored ribbons. This basket is supposed to serve when gathering flowers in the garden, and an additional bit of coquettish usefulness is an embroidered linen apron with bib and pocket.

* * *

A YOUNG lady's toilette of pale blue linen is trimmed with plaitings of dotted net with a fichu to match. The short petticoat is covered with narrow flounces, and reveals pale blue stockings, kid shoes and large silver buckles. A large straw hat lined with blue is crowned with corn-flowers. A white parasol is painted in water colors with sprays of corn-flowers. The companion to this dress is one made of pale pink cotton having narrow gathered flounces edged with pink guipure, to be worn with a black straw Bolero hat wreathed in black lace and tufted with pink roses, pink linen parasol, black silk stockings, shoes, and gloves of wrinkled black kid.

* * *

IF silk is worn, it is generally a foulard, or one of the charming Indian silks lightly and gracefully draped. At a spring musicale in Paris, a young duchess wore brown foulard sprinkled with violets with a bonnet of Manilla straw, half smothered in shaded violets. Another lady wore dark blue pongee, trimmed with bands of embroidered *écru* batiste, and with it a small bonnet of straw guipure lined with geranium silk, and trimmed with clusters of tinted geraniums. A new combination of silk and cotton in small checks is fashionable, and satin de Lyons has given place to satin linceux printed on a white warp and shot with colors.

* * *

FOR more elegant fabrics, velvet gauzes, to be lined with soft silk, are as rich as anything seen this season. Worth has some superb gauzes embroidered with jet or with iridescent beads, and worn over such tints in silk as orange, copper, geranium, and old gold. Embroidery and beading are persistent in holding their ground. In Paris a costly design in beading is sometimes made for a single dress, and applied to each portion of the material before it is made up, the design being subsequently destroyed. Silk embroidery in geometrical patterns is done by machine for the many flounces of a summer costume of pongee or foulard.

* * *

As we return to the gathered flounces of our youth, so, too, we go back to the bonnets of shirred *crêpe* or gauze, than which there has been nothing prettier in succession. Sumatra straws, Tuscan straws, Bolero straws are trimmed with scarves of lace knotted negligently beneath the chin, and crowned with garlands of hyacinths, lilacs, daffodils, tulips, or deep-red roses; these decorations applied separately, be it understood, and not after the fashion of the Ravenswing's celebrated bonnet, as described by Thackeray, "trimmed with sham lace and with a wreath of nasturtiums, convolvuluses and wall-flowers within." Nor yet in imitation of that other bit of headgear worn by the Campaigner in the days of her downfall at Boulogne: "A handsome bonnet dec-

orated within with a profusion of poppies, blue-bells, and ears of corn."

* * *

THACKERAY, by the way, was master of the art of suggesting costumes by a few skilful touches. Who cannot picture Beatrix Esmond as she first appeared to Harry, on his return from his foreign campaign? "From one of these doors, a wax candle in hand illuminating her, came Mistress Beatrix—the light falling indeed upon the scarlet ribbon which she wore, and



FIG. 7. SHOE WITH RAISED POINT.

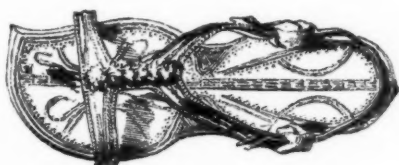


FIG. 8. LEATHER SANDAL.

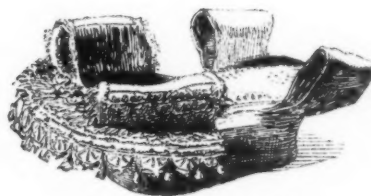


FIG. 9. SANDAL WITH CUT SIDES.



FIG. 10. WOMAN'S SHOE.

INDIAN SHOES.
IN THE JULES JACQUEMART COLLECTION.

upon the most brilliant white neck in the world . . . Right foot forward, toe turned out, so: now, drop the courtesy and show the red stockings, Trix. They've silver clocks, Harry. The Dowager sent 'em. She went to put them on,' cries my lord."

* * *

AND that other, nobler heroine of his, Ethel Newcome. See her as Clive sees her, on the little hill at

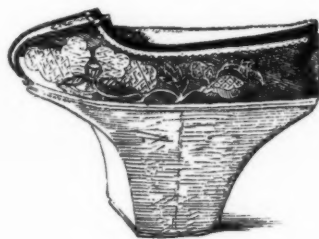


FIG. 11. WORKWOMAN'S SHOE.



FIG. 12. LADY'S SHOE.

CHINESE SHOES.

Godesburg, in Switzerland. "Ethel on donkey-back, too, with a bunch of wild flowers in her hand, a great straw hat with a crimson ribbon, a white muslin jacket you know, bound at the waist with a ribbon of the first, and a dark skirt, with a shawl round her feet, which Kuhn had arranged. As she stopped, the donkey fell to cropping greens in the hedge; the trees there checked her white dress and face with shadow. Her eyes, hair, and forehead were in shadow too—but the light was all on her right cheek: upon her shoulder down to her arm, which was of a warmer white, and on the bunch of flowers which she held, blue, yellow, and red poppies, and so forth."

As the season for yachting parties is now upon us, and white wings are unfurled all along our beautiful Atlantic coast-line, a description of one or two of the popular Redfern yachting gowns may serve as a guide to those young ladies who while contemplating a gentle cruise, recognize the necessity imposed upon them of contributing to their entertainers in return a picturesque appearance when aboard. One of these costumes is a fine woollen stuff, of a tint between ochre and old gold, the tunic edged by a border of upright stripes of narrow gold-brown braid. With this skirt is worn a jersey of the same tint in soft spun-silk stockinette, and a Tam O'Shanter cap with loose full crown of the same material as the skirt.

* * *

A DARK indigo serge gown has a pointed jersey bodice, edged with four rows of braid. The skirt is made plain, with a draped tunic, and the hat is a soft dark-blue felt wideawake, with a flash of ruby silk at one side under dark-blue cock's feathers. A fair-weather costume, to be worn on deck under sapphire skies, is a gown of white linen, the jacket, bodice, and tunic bordered with blue cambric with large white dots. The rough straw hat lined with dark blue has a scarf of white mull caught with blue silk pompons, and a knot of deep crimson poppies. A crimson silk handkerchief is tied about the throat.

* * *

A GOLDEN-BROWN flannel serge petticoat in one of Redfern's costumes has a tunic of a striped material, the ground brown and cream, the stripes olive and gold brown. With this is worn a brown straw hat wreathed with feathers shading from brown to old gold. Another of chocolate serge has a tunic of fine checked red and gold.

* * *

FROM yachting to archery and tennis dress we come naturally. For those who are content only to watch and wait upon these occasions of active festivity, Nagpore and Mysore silks combined with Madras muslins, and overshadowed by deep parasols of Madras, lined with silk, are cool and captivating. But for the intending Atalanta at tennis, for example, a jersey costume, short, simple, and compact, is by far the most satisfactory equipment. Unbleached sheeting trimmed with dark blue braid, a cream-colored spun silk jersey, a sash of dotted blue foulard and a hat of dark blue straw, make up an effective tennis outfit.

* * *

A PRETTY dress for archery is made of hunter's green Umritza cashmere with a shawl-shaped tunic bordered with rows of narrow gold braid, gold buttons, and green straw hat with old-gold feathers.

* * *

A "PORTRAIT OF A LADY," not by Henry James, Jr., but by an older artist, to wit, Pietro della Francesca, is suggested as a lesson in color to blondes with very pale hair. Most women of this complexion shun the approach of fawn or buff shades, and yet here we have a robe of dull fawn-colored plush spotted with a deeper shade of the same hue—what has been called "a pale version of the leopard-skin effects, of which the painter was so fond." A row of seed-pearls borders the square-cut neck, and the high-shouldered sleeve is worked in olive silk with a design of palm-leaves. The necklace is of dark gold beads, such as may

be had to-day in Venice and in London. Another portrait by Pietro della Francesca, called "Isotta da Rimini," has a gown of ruby velvet with sleeves of a paler pinkish red embroidered with tiny cone-shaped ornaments in gold and seed-pearls. The coif in this picture is covered with an embroidered pattern of gold, pearls, and turquoises. Now that picture-dresses are beginning to have a decided reign, we would do well to take lessons in color from the old Italians, as we remember them in picture galleries abroad, as well as from the charming modern examples imported in recent days to decorate the walls of so many favored American homes.

C. C. H.

ART NEEDLEWORK

SUGGESTIONS FOR EMBROIDERY.



AMONG the new embroideries are Mossoul work, Baden work, embossed work, and arrasene - work. Mossoul embroidery comes, of course, from the East, and is simply a clever adaptation of certain stitches we have all seen in ancient specimens heaped on the counters of our dealers in such things. In execution it is exceedingly easy, consisting principally of stem-stitch for the outlines, and a crossed over filling stitch, having the effect of a plaited braid when finished. Mossoul work looks equally well on linen, on woollen, and on leather, and is excellent in decorative results.

In Baden work the design is first traced on linen, twill, or sateen, then tacked on to the material to be ornamented. The traced outlines are chain-stitched, the edges cut away, and long spiky brier-stitches introduced around the design. Wherever the appliqué requires strengthening to prevent fraying, button-hole stitch is employed, and the stalks of flowers are usually secured by buttonholing. This work is suitable for mantel-valances, curtains, table-covers, and quilts. With a Holland appliqué, the unbleached Lux-embourg thread is used; with white sateen, coarse white floss cotton; with Turkey-red, red ingrained washing cotton. For bedroom use, Turkey-red applied to cream oatmeal cloth is very gay and pretty. Any material that does not fray easily can be applied, whether to satin, serge, or plush. A most beautiful table-cover, worked in Paris, was of rich peach-blossom satin, with an appliqué of fine white linen; but in this case the edges were defined by a narrow lace-like braid of extreme delicacy. French knots are employed to fill up various portions of the design in Baden embroidery, which will doubtless be welcomed by the readers of THE ART AMATEUR. Such simple and effective work certainly deserves to be widely introduced among the lovers of art embroidery.

Baden work may be applied to a bed-cover of pale blue woollen sateen, in white linen, the appliqué stitches covered with the finest "star" braid, additional stitches of white floss cotton being taken to form a thorny-looking edge. A variety of this work is seen on some ancient Spanish embroidery I have examined, where "randas," or Spanish darned netting, forms the wide border to a linen square. Small appliqués of faded silk form the main design, but between them and around them runs a pattern of scrolls worked in fine satin-stitch with écaré cotton. From these scrolls radiate curling tendrils, formed by using button-hole stitches, set back to back, the lines resembling a stem set with thorns.

Embossed work is the name given to that class of embroidery applied to designs woven in materials, whether linen, silk, or brocade. The Associated Artists have selected this method to convey some of their most subtle color-schemes, as in the instance of a piece of rich brocaded stuff, on a ground of old-gold with flowers and foliage in light blue. At the lower left-hand corner these flowers were embroidered in close satin-stitch in

blue, and a hint of color developed in shading them was carried into the next flower above, and so ascending a scale of pink and purple, until a blaze of gold, like a bar of sunshine, swept across the upper right-hand corner of the portière.

A magnificent piece of fawn-colored brocade, with large leaves and flowers, that seem already pressed into bold relief, has been made the ground of a similar experiment for the portière of a blue room. For table-covers and for mantel lambrequins this work seems very suitable, and the amateur has but to choose for herself a stuff sprinkled with flowers in the natural colors, among the many damasked materials, both silk and wool, that have been made in the last few years, to find a delightful piece of work. Thistles in pink and purple, with green leaves and stems, may be wrought upon a ground of silver gray. Pansies are to be found in embossed silks, as well as carnations, hyacinths, ferns, and orchids. Conventional patterns look equally well when worked over, and here at last is an art rendering the amateur independent of the stamping-shop, or the misery of transferred patterns.

Embroidery on leather, bronze, or morocco, is coming into vogue, being imitated from Turkish and Moorish work, for sofa cushions, slippers, the bands of library curtains, and the valances

leaf and work toward the centre. Make a slanting stitch, put the needle in from the back, just above where you drew it through last, then put the needle so that the silk slants to the other edge of the leaf, and through to the front again, just above where it was last put through. When the star is worked, edge it with gold thread couched on, and point the design here and there with gold. Have it made up with a plush back and border, or if you desire it, with bronze or morocco, but this should be done by a skilled hand.

A new two-leaved screen is made of black satin bordered with dead-leaf plush. It is strewn at intervals with curious conventional roses, no two of them alike in shape, though the same in color, which is pale pink, the leaves in olive-green. The peculiarity of this work is that it is executed in cross-stitch in silk, and that both stem and foliage are outlined in gold thread. Chair-backs, to take the place of tidies, are cut to the shape of the chair, and are neater when worked upon linen in colored washing silk in cross-stitch. Plain gray linen worked with white floss cotton is very cool and neat, and blue, red, and linen embroidery cottons are used with linen for satin-stitch wreaths and garlands. For a sofa-cushion in constant use, these methods are all recommended, a pretty slip-cover that can be taken off and washed being rare to see.

Arrasene embroidery is gradually growing in favor in America, though it has been a little slow in taking root. The brilliancy of coloring it displays under varying lights is remarkable, and the soft mossiness of the surface is agreeable both to eye and touch. Arrasene is a variety of chenille without the stiff supporting wire, and is dyed in all the art-colors. It can be embroidered on plush, cloth, satin, or silk. A frame is not indispensable in using it, but work is apt to be better done when a frame is used; this, indeed, may be said of all embroidery. A No. 1 chenille needle is used with short lengths of arrasene. The stitch here known as Kensington stitch, or crewel stitch, is the one employed for arrasene—i. e., a long stitch forward on the surface, and a short stitch back beneath the material.

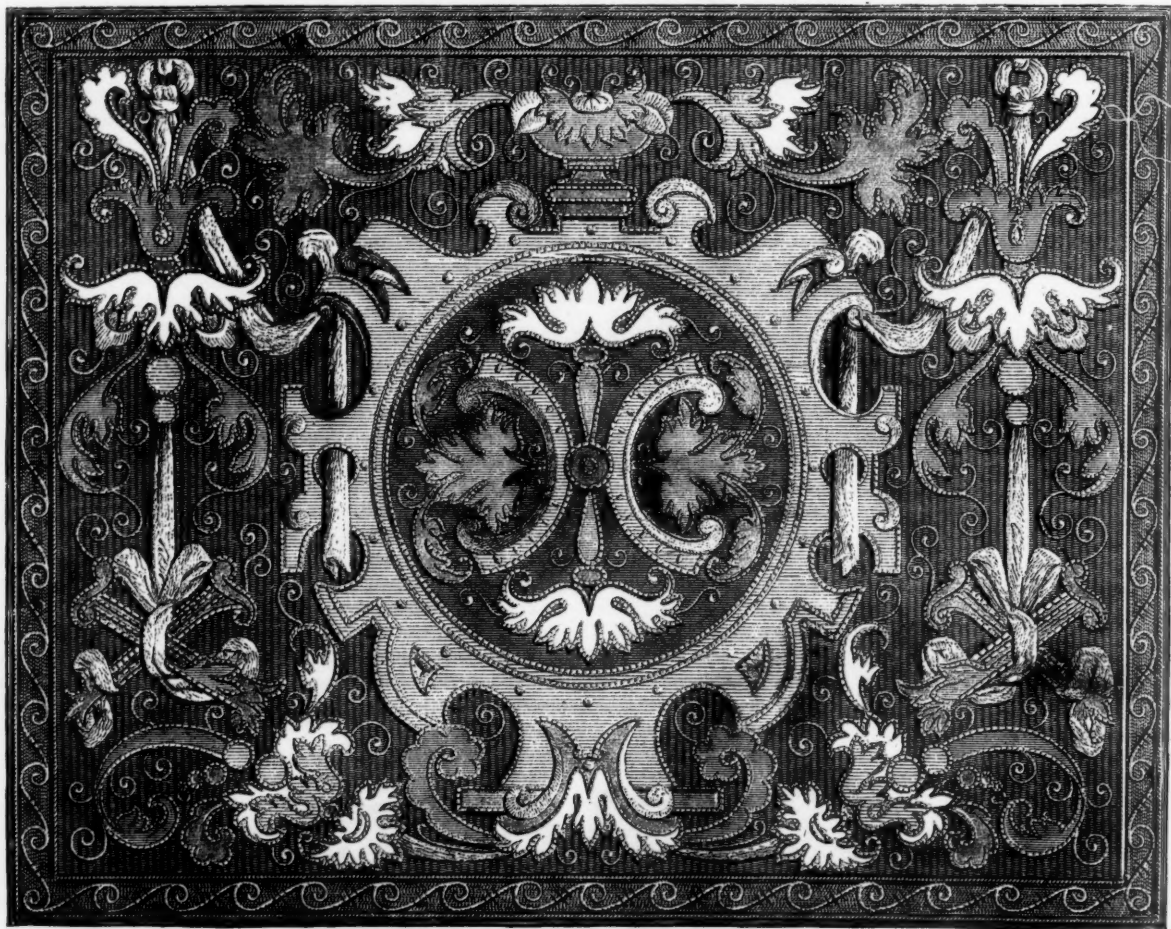
When finished, arrasene work should be placed face downward on a folded flannel, and pressed with a warm iron over the back. This throws the embroidery into a kind of relief and masses it, giving that soft effect considered so desirable.

A border of coral and sea-weed worked with arrasene upon satin is very beautiful. Roses of satin-stitch embroidery in silk, with foliage of arrasene, have been applied to a screen of golden fawn plush, framing a panel of gold satin, the embroidery embracing both materials.

CONSTANCE CARY HARRISON.

DARNED WORK.

ELDERLY persons fond of embroidery are often obliged to give it up, finding it too trying for their easily wearied eyes. To such let me commend darned work, which is as artistic as anything that can be produced by the needle, and which has the positive merit of dispensing with fine details. There is much analogy between this and the broad effects produced in painting nowadays. The artistic judgment displayed is of more im-



COVER FOR ÉTAGÈRE OR TABOURET IN HENRY II. STYLE.

for library mantels. The leather is stamped like any other material, and worked in brilliant colors with filoselle. It is customary to insert it into plush for making up, but the edges might be pinked for a valance, and a pinked piece of cloth laid under them.

Some of the prettiest effects of work at the Associated Artists' are made by introducing bronze leathers in appliqué star-shapes, and other designs so laid as to resemble a gilded lattice-work on plush. Fringe is made to cross some of these plush curtains, and portières decorated with leather-work, by cutting the bronze into long strips, which hang very well against a background of heavy stuff.

The best way to finish all appliqués of leather is to gum them lightly in place, then sew around the edges a cord of filoselle and crewel by couching.

A pretty Moorish pincushion, or a circular sofa-cushion, may be made by using red or yellow morocco. Outline with compasses the desired circle, but do not cut it out until worked. In this circle make a star of six oval leaves. Work each of these in filoselle of different colors, yellow, red, white, green, prune, dark-blue with a sort of criss-cross stitch. Begin at the top of the

portance than the needlework; and this supersedes the taking-up of the needle, and lies in the preparation of the design, and largely in the color. The use of darned work ranges from the large portières undertaken by the different decorative societies, in which old paintings are reproduced and elaborate designs brought out with the effects of brush work, down to the daintiest bureau cover and tidy. The material in the first instance is a lustrous tapestry fabric, so woven as to allow the blending of the stitches, and the darning is used in bringing out the design. It is not such work, however, one commends to wearied eye-sight, but rather the lighter pieces in which the design is thrown out by darning the background.

In undertaking such work, even in its slightest form, it is well to make first a color study on paper, inasmuch as the success of all such work depends on its being just right. When the material is of another color than white, there must always be taken into consideration the blending of the under color with the color of the darning silk, which will result in some such effect on the eye as the actual mixing of the two colors. The color of the silk must harmonize with the under color where it appears in the design, and also with the slight shading occasionally introduced.

One of the most beautiful examples of darned work of this description was shown in the exhibition of the Decorative Art Society last year. This was a table cover, a Charles II., design, worked out on a satine of a yellowish red tint, with old gold filloselle. The colors of many later examples are much more interesting although the designs are of not so much importance. The sheerest linen is the material used for much beautiful work. In scarf shape the ends are crossed by a band whose ornament may be the dogwood, a favorite design on account of its broad shallow petals. The drawing becomes of the greatest importance and should first be thoroughly studied. The design is outlined in darned stitch, shorter than that used in the filling. The color of the filloselle, which is used in single strands, is a pale creamy yellow-brown, for it takes all these tints to fully convey a sense of the color. The filling stitch is about a quarter of an inch long, or perhaps a little longer, and is taken directly across the band, stopping, of course, when it meets the design, to resume after that is passed. These lines of filloselle should be but a few fibres of the material apart, and care should be taken that there exists no regularity in the taking up of the material to form the stitches, as the effect of broken color all over the surface is especially desirable. If the design is dogwood, as has been assumed, a feeling of perspective and shading is introduced by long lines of pink filloselle radiating on one side from the centre of the flower, and toward the edge a few broken stitches should appear. It is impossible to give particular direction for this sort of thing, which must be largely left to the feeling and taste of the workwoman. The leaves are outlined in olive-green, and the veining only indicated.

Another design which gives even greater opportunity for color is the flower known as the columbine. The groundwork here is filled in with old-gold silk. The flowers are outlined in pink silk, and in this the most subtle changes in tint are introduced; at times it is almost lost in the white, and again it deepens almost into red. The leaves in both this and the other design are beautiful in drawing. They are seldom used singly, but are generally left in overlapping clusters, in which the different positions happily vary the monotony. These are also outlined in olive silks, likewise introducing a number of tints. In other work in linen the darning is confined to filling in the flowers.

A pretty design on a linen strip, with a deep lace edge and fringe, has a division made a little more than an inch from the beginning of the lace edge by a dark line in fine outline stitch. In this are introduced some small leaf forms and single petaled pink flowers. Above are large open pink flowers with cup-shaped buds. These are outlined with the inside filled in shaded pinks, deepening at the bottom and growing pale toward the edge. The leaves are worked in the same way in shaded greens. For all such work pongee is very effectively used, its natural color forming an element in the general result. Almost all these borders on the upper side are marked by several rows of drawn work.

For summer portières darned work furnishes an appropriate ornamentation. A large portière, for example, of gray momie cloth, has a large open design of half-closed water lilies and their leaves. The lilies are worked in white filloselle, its strands left intact. These form separate lines, in which the petals are formed by catching the filloselle down by couching and taking it back to the lower line. This method is followed, describing the shape of the flower, to the upper row, where filloselle of a whitish-green hue is used. The large leaves are outlined and darned, introducing a number of tints, and these in sufficient spaces to make them tell.

To turn to more varied and elaborate work, the most valuable artistically is done on silk. For example, a breadth of pale lemon silk is taken; on this are drawn with the greatest care the long slender stalks, leaves, and flowers of the white lily. The design is then outlined in white filloselle, the long stamens and pistils serving to give force and direction to the flowers, which, in each instance, are given a different position. The ground is divided into small diamonds by using on one diagonal a yellow-red silk, and on the other a silk varying by a small interval from the color of the ground. These diamonds are then crossed laterally in the centre of the lines forming the diamonds with the same tinted silk, and in each central space is a smaller stitch taken now in blues and again in reds. These bits of color are so small that individually they are seen only on close examination, but they have their places in the general color effect. It is necessary in speaking of such work to describe it thus minutely, because its success depends on all these different elements, however trivial they may seem when enumerated.

A much richer use of darned work is seen in chair strips. A Morris design may be taken as an illustration. This is a large conventionalized flower design adapted from some mediæval

model. The two principal forms are varied by a central green seed vessel protruding from one which is in old pinks. The other flower is in old blues. These are each half encircled by alternating curved forms, an inch wide, of browns and green blues, which together appear to make interlacing spirals; about these are small vine-leaved forms in dark green. These are all in solid darned stitch, and are thrown out on the canvas ground by thick darning in creamy brown, between borders of dark blue in which is a small vine form in light blue. The thread is a loose rope silk which covers the fabric well. It will be seen that this is a difficult piece of work. But the difficulty lies in the design and the color scheme. It is possible to get such work started at the art-stores, otherwise it would be necessary to make a thorough color study. This done the work itself can be undertaken with confidence and will be found much less trying to the eyes than other forms of needlework.

M. G. H.

NEEDLEWORK NOTES.

The lower salesroom of the Decorative Art Society has a portière at its entrance which is worthy description, not only for its rich effect but for its inexpensiveness. The body of the portière, which is in two parts, is of dark Indian blue fashion cloth. At the top is a border, made first by a band of terra-cotta red a foot deep, half the length being cut out turret shaped. Above this is a band of dull yellow. A space of the blue now intervenes nine inches deep. This is crossed obliquely by bands an inch and a half wide of the gold fashion cloth. Above this again is a band five inches wide of lighter yellow, and this again is surmounted by a band the same size, of a reddish gray-brown. These bands are all fastened down with feather stitch and point Russe in colored silks. The portière is swung on brass rods by the upper band, which is of the blue of the curtain. It will be seen that the material is inexpensive, being only fashion cloth, but the colors are so wisely grouped that the effect is excellent, and the portière has the appearance of a much more costly piece of drapery. Blue fashion cloth, it may be added, is the most judicious color to be found in these admirable fabrics. A large portière of this same Indian blue, in two parts, has an ornamentation of the branches, leaves, and fruit of the russet pear, in appliqué of olive plush. But it must be said that this is work which demands much skill, especially in drawing, as the treatment is naturalistic.

Attention must again be called to the linen fringe bowl doilies, which are more exquisite than ever. Those who do work of this kind will find it also profitable, as they are sold in sets of a half dozen for sixteen dollars. The work is so fine, and requires such perfect accuracy, that only accomplished needlewomen can produce it. For the most part they are done with the finest of silk, which, when wrought, appears like a hair. The drawing must also be scrupulously adhered to. A beautiful set of these doilies has motives taken from nature in each of the four corners. One, for example, is of rushes and cat tails, directed toward the centre, where there is a bird with a billet. Others are balanced in Japanese fashion.

Pretty work-aprons are made out of linen bunting, embroidered at the bottom in crewels, the small sunflower being a favorite design. They are hemmed at the bottom and trimmed with lace. The upper edge is run down, and a ribbon run through for strings. These have the merit of washing, which pongee has not.

The illustration on page 42 represents a cover for an étagère or tabouret embroidered in Henry II. style. The material is purple plush; the appliques are of blue, brown, green and old gold satin, outlined with a gold cord. The design is framed in with gold galloon, as shown in the illustration.

Correspondence.

PROTECTING THE HANDS IN WOOD CARVING.

CLARA B., Troy, N. Y.—You must not be discouraged because carving hurts your hands. It is generally so with beginners, who work too hard at the first, as you have probably done. It is only by slow degrees that the hands become accustomed to the pressure of the tool. When they become at all inflamed the work should be laid aside, and not resumed until the inflammation has subsided. Gloves are doubtless a protection in some degree, but they should be very thin and soft, or they will only make matters worse (gants de Suède are the best). They must also be quite loose, two or three sizes larger than those for ordinary wear, as if at all tight they confine and restrain the free action of the hand, and will cause cramp. Gloves are at all times an impediment to the carver, though something of the kind is absolutely necessary for those who are particular about their hands, but whether they are worn or not it is always advisable to have a piece of thick soft leather two or three inches wide buttoned over the wrists, to save them from being chafed by the friction and jarring caused by resistance to the strokes of the mallet.

PAINTING ON TERRA-COTTA.

S. T., Lansingburgh, N. Y.—Painting proper on terra-cotta is carried out in three ways. It may be done on the unglazed ware with enamel or over-glaze colors, which must be fired, when the design will appear glazed and in slight relief on the unglazed ground. This is, of course, the most durable; or ordinary water-colors, afterwards varnished, may be used, or the work may be done in oil-color. Neither of these are fired, and they will not, of course, bear rough handling. The first of these is executed as over-glaze oil-color china painting, but the ground is sized with Canada balsam diluted with turpentine, or even pure turpentine. The Danish terra-cotta, being sent from the potteries ready pre-

pared for oil, water-color, or vitrifying color, needs no sizing. All terra-cotta painting requires neatness, method, and foresight. It will bear outlining with a blacklead pencil, and the marks will rub out; but the fewer alterations that are made the better, and the designs for it, especially for the regular china painting work, should be fully prepared. The colors must be laid on with a fine brush, and as dry as possible, using little oil, or the work will sputter and be spoilt, and it requires strong firing. The painting may also be executed in enamel colors and the article glazed; but much of the distinctive effect is lost by this method, and it becomes an ordinary piece of brown glazed ware.

CERAMIC GILDING UPON THE GLAZE.

B. J., Albany, N. Y.—The prepared gold must be ground *very finely* upon a slab, with turpentine only; when well ground, a little more fat oil than is used for enamel colors must be added, sufficient to make the gold work freely; it is (when dry) fired at rose test heat, with enamel colors. After firing it requires burnishing with agate or blood stone. Gold must not be put upon enamel color, nor must it be mixed with it. If underglaze paintings are required to be gilt, they must be done when finished and fired again in the enamel kiln for the gilding only.

COLOR MIXTURES FOR CORNICE DECORATION.

SIR: What mixtures do you recommend for the production of the following tones for cornice decorations: Maroon, olive, pearl or silver gray, chestnut, bronze green, and gold color.

CYRUS, St. Louis.

ANSWER.—Maroon—Indian red with Prussian blue, or ultramarine. Olive—Brunswick green, black and red, or black, red, and yellow, or for a warmer tone, Prussian blue, chrome yellow, and burnt umber. Pearl gray—white, Prussian blue, and lamp black. Silver gray—white, a little indigo and finely-ground drop black. Chestnut—Venetian red, yellow ochre, and a very little black; light red and black will give a darker chestnut. Bronze green—chrome green, black, yellow, and red, or Brunswick green, umber, and ochre. For an ordinary imitation of gold color, white and yellow ochre, with the addition of a little Venetian red, will answer. A better may be had by tinting white with a little orange chrome; if this is found too bright it can be toned down by the addition of a little yellow ochre. White, chrome yellow, and burnt sienna give a tint of a different tone. It is unnecessary to tell a decorator, of course, that white forms the principal ingredient in most of these mixtures, the coloring pigments being used only in such proportions as may be requisite to obtain the tone required.

SOME COLOR COMBINATIONS.

J. T. B., Toledo.—Red, as a ground color, will set off with light reds, lemon, pearl, pale blue, green, and gold. Green, with light greens, yellow, lemon, dove, flesh, stone, pearl, pink, purple, and gold. Blue, with light blues, yellow, drab, buff, pink, salmon, vermilion, and gold. Citrine, with blue, pink, black, and gold. Black, with purple, greens, light blues, salmon, pink, maroon, lemon, drab, and gold. White, with purple, violet, blues, reds, greens, and browns.

COLOR SUGGESTIONS FOR DECORATION.

MANFRED, Milwaukee.—(1) With your dining-room furnished in mahogany, let the paper be red in tone, if you want a harmony, or green in tone, if you desire a contrast. With oak furniture you might have purple, brown, chocolate, maroon, or leather colored dado, with upper portion of walls, or filling, a quiet green. (2) Gold when used as a ground, or on a ground, will set off any color, but on light tints, such as lemon, buff, and other light yellows, it has not a very striking effect. (3) Very light blue is a good color for tinting a ceiling, and if ornament be used, it may be of a yellowish tone. Cream color with blue ornament is also good, but if you decide on it see that the ground is decided enough in color not to look like mere dirty white. (4) In painting cornices dark colors should be avoided; red used very sparingly, blue plentifully, and yellow or gold, the former especially, in moderation. Red, vermilion, carmine, or lake, may be used in the curls; blue—ultramarine—on flat and hollow surfaces, and gold or yellow on prominent or rounded objects. Intense colors ought only to be used sparingly on small objects. For the "centre ornament"—which we suppose is the usual plastic abomination—use the same colors as for the cornice, but with no greater quantity of the deeper colors than is absolutely necessary for balance.

FRESCOES BY DA SESTO.

B. T., Washington.—At Milan some frescoes were recently discovered in a house now the property of the municipality, which the chronicler, Torri, writing in 1672, declared to have been decorated by Bernard Luini. But connoisseurs declare that they are not the work of Luini, but of Cesare da Sesto, another pupil of Leonardo da Vinci. The pictures include the seven days of the Creation and other scriptural and allegorical subjects. They are now we believe in the Gallery of the Brera.

TAKING IMPRESSIONS OF PLANTS.

RATHBONE, Springfield, Mass.—M. Bertol, of the Academy of Paris, has lately invented a simple method of taking impressions of plants, by which botanical accuracy can be obtained, and portraits of plants can be taken in every household. All that is required for the process is a large sheet of paper, some olive oil, finely sifted black lead, and an assortment of powdered colors. The paper is lightly oiled on one side and then folded in four, so that the oil may filter through the pores and the plant may not come into direct contact with the liquid. The plant is then carefully arranged, spread out, and placed between the leaves of the second folding, and in this position pressed all over with the hand, with dry paper of equal size as the oiled paper, so as to make a small quantity of oil adhere to its surface. Then the

plant is taken out and placed carefully on white paper, with a second sheet placed above it, and the plant pressed as before. When the plant is removed an almost invisible impression remains on each sheet of the two white papers. If only a uniformly colored impression is required, some black lead is sprinkled over the oil traces on the white paper. Care must be taken to distribute the black lead evenly in all directions. The result will be a capital representation of the plant in all its parts. If the natural colors of the plant are to be imitated, colored powders are employed in the same manner. To obtain fixity, a small quantity of finely powdered resin is mixed with the black lead or the colored powders, and the paper with the traces of mixed powder on ironed through a layer of blotting paper. The heat of the iron ought to be just sufficient to melt the resin, which object can be also obtained by holding the paper in front of the fire.

INFORMATION WANTED.

SIR: Will you tell me through the columns of your publication of any approved way of removing the printed reverse side from woodcuts of magazines, to be mounted and used for illustrations of books perhaps. I have tried placing the print upon glass face down, wetting the back with a fine sponge, and rubbing off a layer of paper and the printed matter with the finger, but the results are not satisfactory.

FERD. A. PRINCE, Newark, N. J.

UNAVAILABLE COLORS IN PASTEL DRAWING.

P. T. A., Newark, N. J.—Many colors are unavailable which are almost indispensable in other departments of art. Among these are burnt sienna, Cologne earth, Cassel earth, and bitumen. These and some others are of impracticable hardness. Some of the lakes, Naples yellow, brown pink, and others, are deficient in the quality of adhesion, or are wanting in body. There are, however, methods of utilizing some of them. Colors that change by exposure to the air or mephitic vapors are unavailable, as are also those which are affected by composition, as for instance Prussian blue, which is destroyed by bases containing lime; white lead, which is blackened by sulphurous exhalation; and vegetable lakes, which suffer by contact of lime or from the action of the atmosphere.

GROUNDS FOR ETCHING.

HOLLAR, Boston.—Rembrandt used the following as a ground for etching: white wax, 30 gr.; gum mastic, 15 gr.; asphaltum or amber, 15 gr. The mastic and asphaltum were pounded separately in a mortar, the wax being melted in a pipkin or earthen pot, and the other ingredients were added little by little, the whole being kept well stirred until thoroughly melted and amalgamated. The famous etcher Callot used white wax, 60 gr.; amber or asphaltum, 60 gr.; gum mastic, from 30 to 60 gr., according to the heat of the weather. The hotter the weather the more gum required, this giving the hardening quality.

THE BARBAROUS BOOKBINDER.

SIR: I recently came across the following protest against the English bookbinders in an old volume of The Athenæum. It has so much force when applied to the murderous manner in which our American binders cut down the margins of the books we entrust to them, that I hope you will consent to reprint it for their benefit and that of

A BIBLIOPHILE, Hartford, Conn.

"MR. EDITOR: If you think that The Athenæum is read or seen by any members of that class of ruthless binders, who delight in destroying the appearance of every pamphlet and book that comes into their hands, by trimming or ploughing its edges to the quick (and almost always crookedly), I beg you to insert this appeal to the monsters I have named, to desist from their barbarous practices, to learn to reverence the margin of a book, and never to take from it a hair's breadth more than is absolutely needful. The brutality with which the fair margins of one's loved volumes are treated by these mangling wretches with their awful plough-knives is shocking to behold. The curses of book lovers are daily heaped on their backs; but they go on running-amuck, heedless of remonstrance, remorseless, ever sacrificing fresh victims. Had we a paternal government, one might hope for due punishment of some of these offenders: one at least might be ploughed up the back, another up the front, as an example and a terror to the trade; but as this wholesome correction cannot unhappily be administered, will you give expression to the indignation of one among a million sufferers for years from these trimmers' savageries, and let them know what feelings their reckless cruelty awakens in many breasts? One of the largest houses in London has just sent me home fifty copies of an essay intended as a present for a friend. They have been trimmed and been ruined. Would that I could have the trimming of their trimmer's hair and ears, also his nose! I don't think his best friend would know him when I had done with him.

M. A.

"P. S.—Any one who will cut out this letter, and get it pasted up in any binder's or printer's trimming-room, will confer a favor on the writer."

PAINTING SUNSHADES IN OIL OR WATER-COLORS.

CINDERELLA, Brooklyn, N. Y.—Sunshades may be painted in either oil or water-color, which may be done either when the material is unmade, or on the sunshade after it is made up. The work requires great accuracy and care, and the design for it must be absolutely resolved on and worked out before tracing or transferring, as it is at best rather troublesome and any alteration would show like a blotch. Oil painting will not crack, and it is done on silk or satin precisely as on canvas or on any material. The paint must not be laid on too thickly, and it must be well ground. Very little medium must be used, or it will not dry quickly enough. The brushes requisite are small bristles for the broader and red sables for the finer touches. For pale or white grounds, water-color alone is best, the pigments being used as dry as possible, with no medium of any kind or any previous sizing. The brush is held rather upright, and the palest tint is laid on first. When this is dry, the second shades are added,

and so on until the whole is finished. Silk painting executed in this way is not so clear or distinct as when it is in oils or body colors, but it has the advantage of never rubbing or cracking. The painting, it will be seen, does not differ from the usual painting on silk and satin; and as with this, the work must be tightly pinned out on a board, with a sheet of tissue paper between, or at any rate stretched tightly in some way. If a sunshade is to be painted, it is therefore much easier to have the material cut out by a regular maker, and to paint it before it is mounted. In this case, if the design extends over more than one of the gores, it exactly matches with the next, and the material taken up in the seams must, therefore, be accurately marked out. The gores must then be tacked together by the marks, and the design either traced with a soft pencil on light materials or white chalk on black, or be transferred as if the silk were all in one piece. It can then be taken to pieces again, and the gores may be pinned out separately on a board, with small toilet pins about half an inch apart, always having the tissue paper underneath; or it can be pinned out in one piece. But if this is the easiest it is also the most expensive method of setting to work, as it costs far more to have the material cut out and mounted than to buy the sunshade ready made. With very delicate painting, however, the mounting might be equally choice, and the result unique. If the sunshade is already made up, unless the intending decorator is so accurate a draughtsman that his lines will need no effacement, it is better to transfer the outline from a carefully prepared design. The sunshade must be previously opened, and the handle tightly fastened either to the side of the easel or in some such other way that the whole circumference faces the painter; or if the inside is to be painted then the top must be secured in such a manner that it may most easily be got at; but as all this entirely depends on the design and its position, it is obvious that we cannot give precise directions for it. If the design is not to be carried from one gore to the other, a board may be cut of a triangular shape to slip inside each while it is painted, to which the folds must be pinned to keep them firm.

SUNDRY QUERIES ANSWERED.

HOWARD, Chicago.—The process by which oak is turned black, so as to resemble ebony, is as follows: The wood is immersed for forty-eight hours in a hot saturated solution of alum, then brushed over several times with a logwood decoction, prepared by boiling one part of best logwood with ten parts of water, filtering through linen, and evaporating at a gentle heat until the volume is reduced one-half. To every quart of this from ten to fifteen drops of a saturated solution of indigo, completely neutral, are added. After applying this dye, rub the wood with a saturated and filtered solution of verdigris in hot concentrated acetic acid, and repeat the operation until a black of the desired intensity is obtained.

KERAMOS, Newark, N. J.—"Silicon ware" is a new specialty of the Doultons at the Lambeth potteries. It is unglazed and non-porous, and is said to be particularly suitable for fancy flower-pots.

S. B. H., Cleveland, O.—Painting upon mirrors cannot be commended from an artistic standpoint. Painting the glass destroys the use of the mirror, and the reflective powers of the mirror destroy the effect of the painting.

New Publications.

LAST DAYS OF KNICKERBOCKER LIFE IN NEW YORK. By Abram C. Dayton. New York: George W. Harlan & Co.—This is an entertaining account of men and manners on Manhattan Island half a century ago, written by a veteran New Yorker. The church, the theatre, the hotel, the restaurant, home customs and public amusements, all the elements and many of the actors in the social and business life of New York during the sleepy pre-metropolitan days, from 1825 to 1835, are depicted by a genial and intelligent observer. We quote his description of some of the household treasures of a typical Knickerbocker grandmother:

"Here and there, at prominent points on the pantry shelves, were displayed ancient family heirlooms in the crockery line, preserved as mementoes to recall some favorite set which had succumbed to the ravages of time. Grandmother took great pride in regaling our young eyes with an occasional inspection of these much revered 'penates,' many of them having been special transmissions from the far-off, dusty past. Their separate histories, as received from her lips, invested each plate, cup, or saucer with a consideration which bordered upon veneration, and we considered them as actual witnesses to a long line of worthy ancestry. . . . Grandmother's parlor will appear very indigent, common place, and perchance poverty-stricken, to such as have known no other than the richly appointed, luxurious drawing-room, now deemed so essential to comfort, and actually demanded by respectability. The stiff, high-backed, armless mahogany chairs covered with shiny black hair-cloth fastened to the ponderous frames by brass-headed nails, thickly set, all ranged at precise distances plumb against the wall like sentinels as a 'present'; the long, narrow, hard sofa, with seat so round, unyielding, and slippery, that it afforded capital coasting for youngsters, when the lynx-eyed guardian of the sacred domain was too busily employed in household duties to check the contraband sport; the rolls which for form's sake were styled pillows, and stuffed in appropriate niches at either end, as unimpressible as flint; the grand, best carpet of the highly-prized Lilly pattern, with its straggling vines and well-developed leaves of the brightest possible green, which would fail to meet the entire commendation of the eye accustomed to the soft, subdued substance of velvety softness at present in vogue; the high, broad mantel tree of gayly variegated Italian marble, which would be looked upon as a waste of raw material when viewed side by side with the elaborately chiselled resting-place for statues which ornaments the modern salon; the china vases mounted on pedestals and filled with artificial roses, as unlike nature as man could possibly make them; the tall, highly-polished silver candle-sticks, flanked by the inseparable snuffers and tray rubbed bright to match; the old-fashioned sideboard

with heavy stubby decanters filled with Madeira and Santa Cruz, and its silver baskets each day replenished with fresh doughnuts and crullers; the stationary pier tables at the extremities, special places of deposit for the family Bible, a volume or two of some well-authenticated commentaries and a copy of Watts' Hymns; the diminutive, thin-legged, wheezy piano, purchased during some paroxysm of thoughtless extravagance, but never opened save on the semi-annual dusting day; the indispensable rocking-chair and foot-stool; the portraits of grandfather and grandmother as they were supposed to have presented themselves in their far-off youth to the artistic eye of some travelling painter; a worsted-work sampler, commemorative of some solemn churchyard reminiscence, or the more common Ten Commandments, the crowning effort of a much-beloved departed daughter, having been named, the ordinary array of decoration is completed, with the single exception that the bright green, inside Venetian blinds, so essential to completeness of detail, were for the moment forgotten."

THE INDEX GUIDE TO TRAVEL AND ART STUDY IN EUROPE, prepared by Lafayette C. Loomis and published by Chas. Scribner's Sons, is an excellent illustrated compendium of the information which every traveller of artistic tastes stands in need of.

BOOKS RECEIVED.

GREAT ARTISTS. GIBERTI AND DONATELLO. By LEADER SCOTT. New York: Scribner & Welford.

A PALADIN OF FINANCE. By EDWARD JENKINS. Boston: J. R. Osgood & Co.

ESSAYS FROM THE CRITIC. Boston: J. R. Osgood & Co.

HENRY WADSWORTH LONGFELLOW. By F. H. UNDERWOOD. Boston: J. R. Osgood & Co.

NO NAME SERIES. ASCHENBROEDEL. Boston: Roberts Bros.

THE VILLA BOHEMIA. By MARIE LE BARON. New York: Kochendoerfer & Urie.

SUPPLEMENT DESIGNS.

PLATE CLXXXVIII. is a figure design for a plaque or panel—"Apollo." If painted on china the work may be done as follows: Background, brown ro8 and sepia, the white lines to be scratched with a knife; flesh tint, carnation and ivory yellow; hair, light yellow and brown; tunic, carmine No. 1, shaded with carmine No. 3; coat, light violet of gold shaded with deep violet of gold; sandals with leather strap and golden ornaments, brown and silver yellow shaded with ochre for gold; lyre, white (of china) shaded with gray; ornaments on lyre, light blue and green (sky blue) and apple green and chrome green; scratch the strings very straight with a knife when dry and then with a brush wash a light yellow (silver yellow) tint over them; belt, yellow ochre, with ornaments in brown ro8; rocky seat, neutral gray and brown No. 3 bitume, with grass green and brown green for the grass; laurel crown, green (deep chrome and apple green) shaded with brown and bluish green.

PLATE CLXXXIX. is a group of decorative designs conventionalized from the English hawthorn and fully described on page 35.

PLATE CXC. gives some useful motives for embroidery and general decoration.

PLATE CXCI. gives four designs for plaque and panel decoration. If painted on china the directions are as follows for the two upper designs: Sky, ultramarine blue and sky blue; birds, brown and gray (brown No. 3 bitume, gray Nos. 1 and 2 and neutral gray); branches, green (deep chrome green, ochre, and grass green) and brown ro8 in the shading. Lower left hand design: sky, as above; water, greenish blue and gray with some warm greenish tints for the grasses (ochre and chrome green); fish, green and gold (chrome green and ivory yellow); water lilies, white (of china) shaded with very light ivory yellow and gray; centres of flowers, yellow (silver yellow) shaded with sepia. Lower right hand design: sky and bird as above; morning glories, purplish blue (blue ultramarine and purple); leaves, green; frog, apple green and yellow (ivory yellow shaded with brown ro8); ground, yellowish green, and background, greenish blue.

PLATE CXCI. is a series of classic figure designs by the sculptor Flaxman, suitable for china painting or general decorative work.

PLATE CXCI. furnishes examples of decoration useful for industrial art workers.

No room is quite perfect without flowers, and they are more or less valuable as they are turned to good account. Half their beauty may be thrown away if they are not grouped so as to aid each other. In arranging a group, consider not only the harmony or contrast of one with another, but which flowers you mean to be in full light, and which in shade, and group them so as to allow of some "concentration of effect." So also in placing your vase of flowers, select a light not too diffused, in which one part of the group shall be best lighted, and let that part stand where its background is in shadow. Attention to such points soon becomes habit, and the decorative value of your flowers is increased to a surprising degree.

THE bowls of the casters of easy chairs and sofas are made now of solid india-rubber or of leather to protect the parquet flooring.

A NEW kind of rush matting is being used in England for dados, wall hangings in general, and floor covering. "A border of the rush matting round a square of carpet, or a square of the matting instead of a carpet, may be used," says The Artist. One sort is stated to be useful for putting under carpets. The matting is of the natural color of the rushes, and the effect of the slightly different tinting in the rushes is good and interesting.



PLATE CXCIV.—DESIGN FOR A PLAQUE.

(For instructions for treatment, see page 66.)

ART AMATEUR
OF THE
PUBLISHED BY
THE
LONDON



PLATE CXXV.—DESIGN FOR A PINQUE.

(For instructions for engraving, see page 44.)